

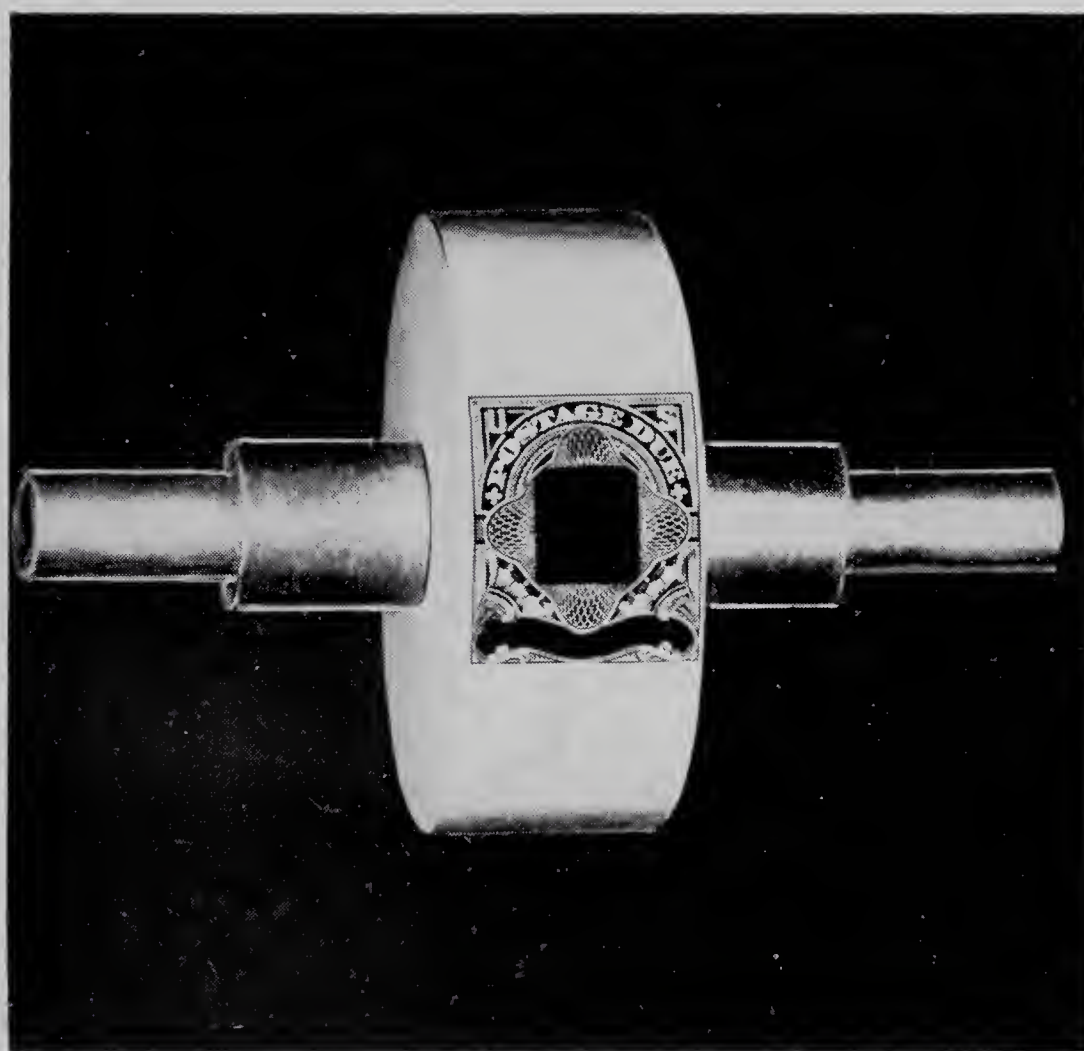
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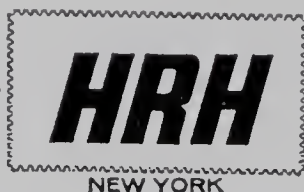
Devoted to the Historical and Artistic
Background of Stamps and Paper Money



Photographic simulation of a transfer roll for U. S. postage due stamps made by author Walter A. McIntire, whose study beginning on Page 3 provides valuable insights into processes used in both stamp and bank note engraving.

Official Journal of The Essay-Proof Society

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Valued in Excess of Half-A-Million Dollars

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Vermeil Award, Sipex 1966

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Preparing the Dies for the U. S. Postage Dues, Series of 1894-1930

By Walter A. McIntire

(Photography by the author)

When the Bureau of Engraving and Printing undertook the Government stamp contract on July 1, 1894, new dies for smaller Postage Due stamps were promptly started

1894 SERIES—"BUREAU" PROOFS

POSTAGE DUE SMALL DIE PROOFS



THE CENTER LARGE DIE PROOF OF 2¢ POSTAGE DUE 1879 ISSUE WAS PRINTED NO 1 AT BUREAU FROM "AMERICAN" DIE AS COLOR SPECIMEN FOR FORTHCOMING ISSUE, WITH DEPT. HEAD'S APPROVAL OF COLOR FOR 1894 POSTAGE DUE "O.K. FOR COLOR JULY 12" (1894) - LARGE DIE PROOF. - EX-CRAWFORD.

and quickly completed. The new dues were designed by Thomas F. Morris, Sr., Chief of the Engraving Division of the Bureau. From Bureau records, the die numbers assigned to the seven denominations were as follows:

1c, Die 56
 2c, Die 50
 3c, Dies 54 and 64
 5c, Die 57
 10c, Die 55
 30c, Die 53
 50c, Die 61

The 2c die was the first to be completed, and it subsequently served to produce the master transfer rolls for the entire series.

The central lathework of the design was made from miscellaneous Die 3377, already available in the Bureau vaults. A transfer roll was made from this miscellaneous die and the center area was cut out to provide space for entering the numeral of value. The roll was then hardened and used to lay down the middle area of the new 2c die. Around this nucleus, Mr. Morris designed the framework and lettering, from which all seven denominations were subsequently produced.

The 2c die was completed on July 13, 1894, then hardened, taken up on a transfer roll, laid down as Plate 34, printed, gummed, perforated and issued by July 20th, all completed within a week from the day the die was finished.

The dictum had been adopted that no denomination of the new Bureau-printed dues would be issued until the inventory of each corresponding denomination brought over from the American Bank Note Company had been depleted.

The reason for the prompt issuance of the 2c denomination was the extremely small quantity of only 50,164 of the 2c Bank Note dues available for use following the July 1st takeover. Since this denomination was the prevailing first class letter rate of the period, it was incumbent upon the Post Office Department to have an adequate supply of 2c dues available at once.

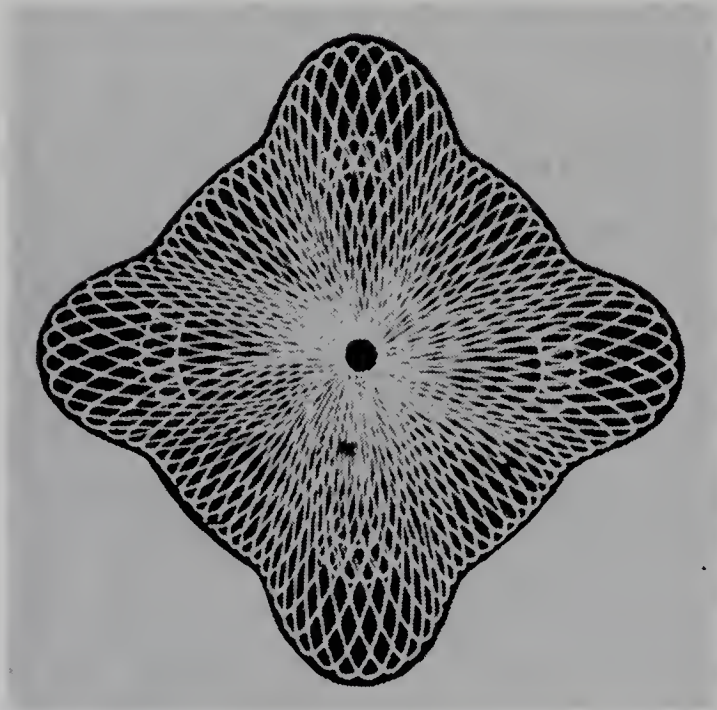


Fig. 1. Simulation of miscellaneous die made from an actual photograph which had the frame and the numeral of value in the center. The remaining lathework was joined up in the center by hand with pen and ink.

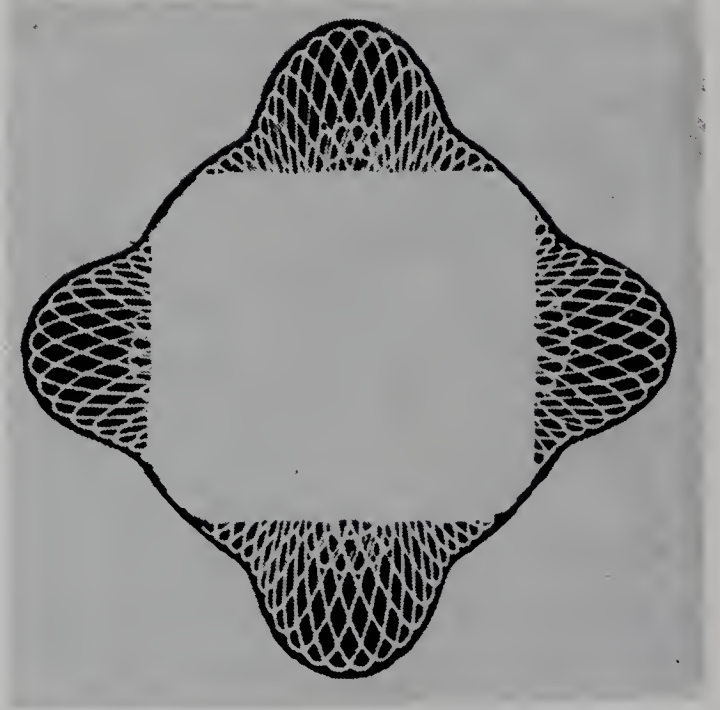


Fig. 2. Simulation of central opening cut away for entering numeral (a retouched photograph).



Fig. 3. Simulation of numeral and frame completed (a retouched photograph).

Fig. 4. Photograph of the actual 2c die proof showing lathework joined to edge of numeral.

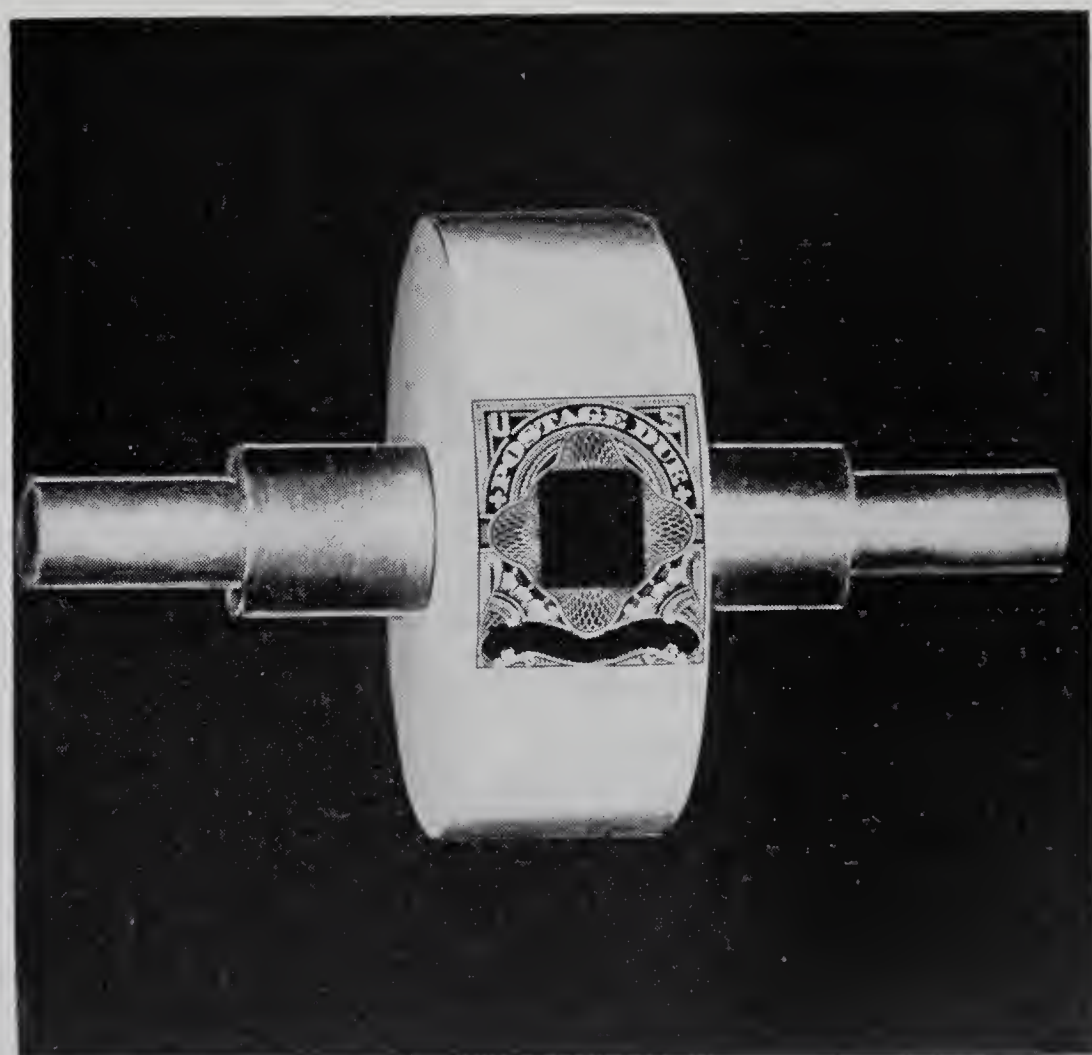


Fig. 5. Simulation (mock-up) of transfer roll after removal of numeral and denomination in words.



Fig. 6. Simulation of the resulting blank die.

Immediately after the 2c due was issued, a master transfer roll #64 was made from 2c Die 50, and before hardening the central area where the numeral of value appeared was cut out, as well as the denomination in words from the bottom ribbon.

After hardening on June 20th, this master roll was used the same day to lay down five soft-steel die blanks for the 1c, 3c, 5c, 10c, and 30c dies, requiring only the subsequent engraving of the denomination in words on the lower ribbon and the central numeral of value for each individual die, together with the joining of the lathework to the numeral for each die.

Progress Die Proofs

Mr. Thomas F. Morris, Jr., has in his collection large die proofs taken at various incomplete stages of four of the denominations.

Inside the central area of the 3c die blank, Figure 8, Mr. Morris, Sr., had outlined very lightly in pencil, the numeral "3" and in the margin to the right, had indicated the upper left curl of the numeral, all for the guidance of the engraver. These pencil lines were so delicately drawn that unfortunately they do not show in our photograph. When the die was completed and proofs taken, I believe that the background lathework was never fully completed in the area in front of the center of the numeral "3", which looks somewhat lighter than normal, both in the finished die proofs and in the resulting stamps printed from plates prepared from this die.

I have sometimes wondered if the central blank area on the different dies may have varied in size and shape. The 3c, as shown above, certainly does not follow the expected pattern of a uniform, relatively square area.

Additional Master Transfer Roll

By the same series of steps, another roll, #67, was made on July 26th from 2c Die 50. This roll was used to lay down the blank die for the 50c due. It was also used, for some purpose, on the 3c, 5c, 10c and 30c dies already laid down in soft steel the week previously.



Photographs of die proofs from the Morris collection.

Fig. 7. One-cent—areas adjacent to numeral incomplete (shown in Brazer
(Scott's Essay)

Fig. 8. Three-cent—blank die awaiting engraving (shown in Brazer essay
catalog).

Fig. 9. Five-cent—area to right of numeral incomplete (not shown in
Brazer).

Fig. 10. Fifty-cent—blank area in center awaiting numeral (shown in
Brazer).

It is impossible for the writer to rationalize as to why or how two apparently identical transfer rolls would be required to produce the 3c, 5c, 10c and 30c dies, but the records indicate that this was done.

The Colors of the 1c and 2c Denominations

All of the American Bank Note dies had previously been delivered to the Bureau of Engraving and Printing, either shortly before, or at the time of, the change-over.

Mr. Morris had a proof taken from the American 2c Postage Due Die C23A, in a deep, rich claret shade; and on the proof, which is in the collection of his son, he inserted "O. K. for Color, July 12," the date the first 2c Plate 34 was being readied for printing. An examination of the plate proof of Plate 34, at the Smithsonian Institution, bearing the approval date of July 14, shows that it too, was printed in the same deep claret shade as directed by Mr. Morris in his color proof on the American 2c die.

If Scott's catalogue listings of the Bureau printed dues are intended to be in chronological order, it has always been incomprehensible to this writer why the first listing for the 2c due stamp, Scott's J30, is given as vermilion in color, whereas the claret shade as specified by Mr. Morris and shown on the plate proof of Plate 34, approved just two days later . . . and which surely must have been the first printing of the stamp, is assigned to a later listing by Scott, J32, indicating that the claret shade was printed *after* the vermilion shade.

It does not seem reasonable, in view of Mr. Morris' approval of the claret shade on July 12th, and the preparation and approval of the completed plate proof in the same shade, that the plate printers would immediately produce the first run of 2c dues in a vermilion color. Knowing of Mr. Morris' meticulous attention to all the facets of stamp production, I cannot believe that he would have permitted an *initial* printing in *vermilion*.

I would rather believe that, due to the vagaries of shade variations, the vermilion color of both J29 (the 1c due) and J30 (the 2c) should be listed as sub-varieties under J31 and J32 respectively, and that the listings of both J29 and J30 should be eliminated from the catalogues.

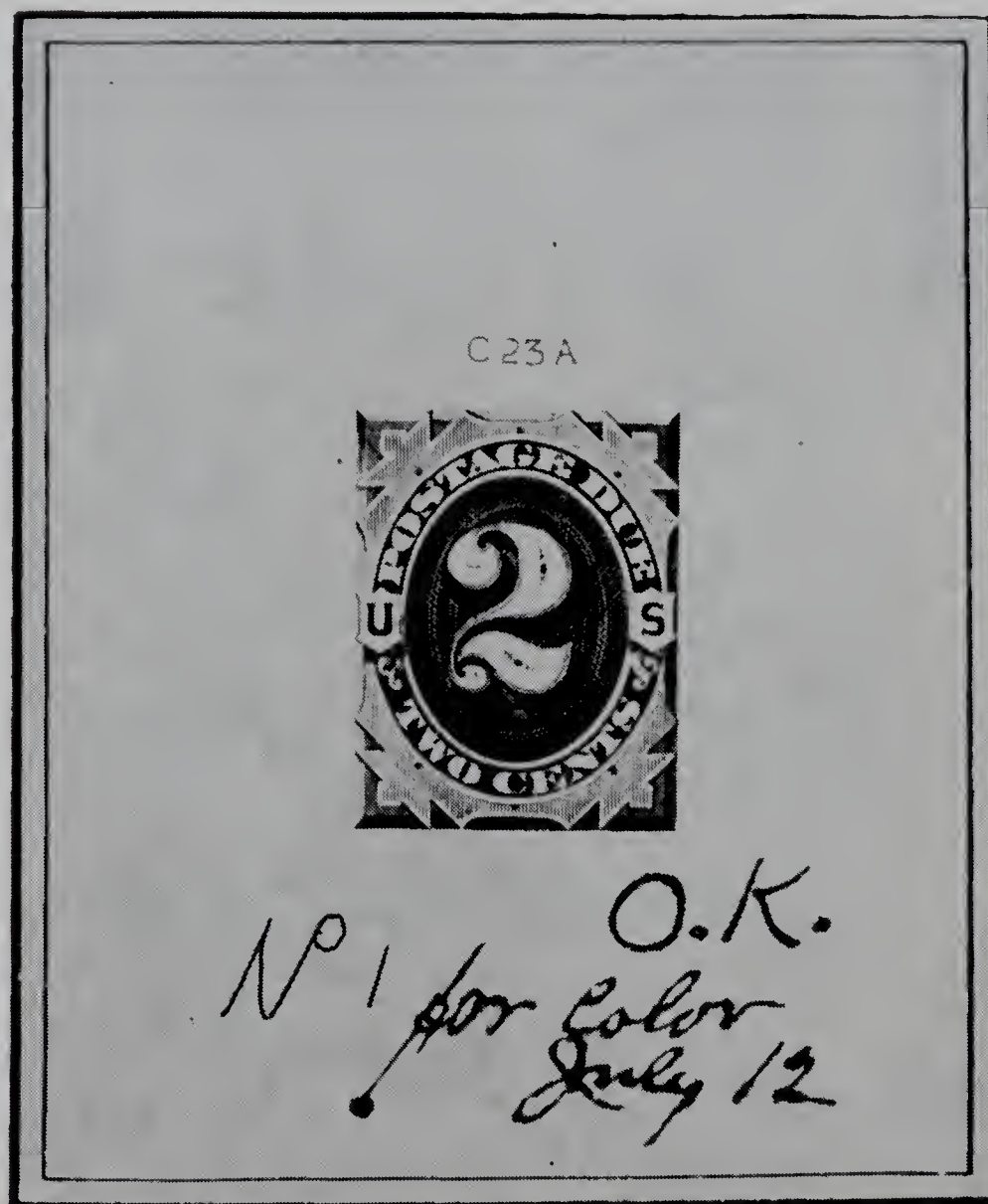


Fig. 11. Die proof approved by T. F. Morris, Sr.

Every die proof that I have ever seen from these 1c and 2c dies has been in the accepted claret color and not in vermilion, which adds to my belief that the vermilion printings were nothing more than later variants of the accepted claret shade.

(To be continued)

Britain's Not-So-Famous Paintings Stamps

One of Britain's "Famous Paintings" stamps of 1967 pictures a work by an artist virtually unknown in the United States. L. S. Lowry's *Children Coming Out of School* appears on the 1s. 6d. denomination.

Laurence Stephen Lowry was born in 1887 in Rusholme, a suburb of Manchester, and educated at Victoria Park School until 1904. Having received private instruction in drawing and painting for a year, he joined Manchester Municipal School of Art as a full-time student in 1905. After studying there for ten years, he continued his artistic education at Salford School of Art for another decade.

His painting *An Accident* (1926) was bought by the Manchester Corporation for the City Art Gallery and was the first recognition of his work. However, it was not until 1939 that his first one-man exhibition was held and since then he has become more widely known. His pictures can be seen at the Tate Gallery, where a retrospective exhibition of his art was held at the end of 1966.

The Pictorial Issues of French Colonies, 1891-1941

A Half-Century of Design and Production in Retrospect

By Robert G. Stone

(Continued from JOURNAL No. 104, page 162)

(Photographs in this section by Adrien Boutrelle)

B-3. Guadeloupe 1905-1927 (Scott Nos. 54-82, 86-95, J15-24, B1-2; Yvert Nos. 55-71, 75-98, T15-23)

Guadeloupe was one of the colonies originally scheduled to be supplied with pictorial stamp designs by Paul Merwart and to be printed in recess, according to the plans of the Ministry as far back as 1900. Merwart died in 1902 before he could execute most of his projected series, and he apparently never managed to discuss or propose subjects for Guadeloupe. The Guadeloupe officials were quite philatelically minded (as we know from their fantastic 1903-04 overprinting venture), and undoubtedly they must have been thinking about pictorial designs in the 1901-04 period when they already knew that the Ministry was committed to them. Yet strangely nothing about any of their deliberations was picked up in the philatelic press until the stamps were almost ready for issue. If, as Montader implied, the Governor was quite closely masterminding the decision, he may have been keeping it out of the public eye to avoid controversy.

There were four designs released in 1905, three postage and one dues, all engraved by Jules Puyplat. The dues came out first, in April (11th at Paris *Agence*, later in the colony), and Maury (who usually knew of these things well in advance) in May commented, "There was not much noise about the new Guadeloupe issues shortly to appear." Perhaps this resulted from the circumstances that Guadeloupe worked very fast in getting its designs in; that the artists were quite unknown, possibly local men; that the first issue was the dues which collectors pay little attention to anyway; and that the colony was rather meek after the fiasco of the 1903-04 overprints which took a severe beating in the press.

In July the three postage designs came out. Thus the custom of three postage designs per issue seems to be developing (Guiana and New Caledonia previously). The four designs may be briefly described:

a) for the low-denominations postage—large horizontal format, center subject a view of Basse Terre town from a hill looking south along one of the main streets parallel to the coast, with Mt. Houelmont beyond. The frame motif is of cacao, vanilla and banana fruits, highlighted against a dark stippled background, with "Guadeloupe Postes" in the upper left, value-numeral space at the upper right, and "Republique Francaise" in a cartouche at the bottom.

b) for the middle-denominations postage—large horizontal format, a view down the main road passing thru Capesterre village, Mt. Soufrière volcano in the background. The frame is similar in character to that of the low denomination design, but we do not recognize what plants are shown (coffee?), and the numeral space is at the lower right this time.

c) for high-denominations postage—large horizontal format, an old view of the Pointe-a-Pitre harbor and docks showing a number of sailing schooners and waterfront commercial

buildings. The frame is again of the same style as the other two postage designs, with sugar cane as one of the plants shown. The numeral space is at the top left.

d) for the dues design—a small vertical rectangular format, the small view of Gustavia harbor on St. Barthelemy island at the bottom, under an arched cartouche inscribed “Postes—Guadeloupe—Chiffre Taxe,” above which is a large cartouche bearing “Centimes a Percevoir” (or “Franc a Percevoir”) in its lower half and the numeral value at the top. Large serifed “R” and “F” are in the upper corners, below which at the sides of the upper cartouche are pineapple and cotton (left) and fish with fishing gear (right).

“Puyplat,” the engraver’s name is clearly drawn in a bottom corner of each design, but the supposed-designer’s initials are very miniscule and practically undecipherable, as if they were not to be given any publicity comparable to Puyplat’s. On the dues and high-denomination postage designs the letters seem to be the same, whether “LB,” “AB” (that is what Maury first thought), “MB,” “LC,” or “AC,” is hard to say. On the low-denomination design there is an “F” and an “S.V.,” and on the middle-denomination design



Fig. 1. Master-die proof on India paper in black, with surround, of the Basse-Terre view design (low-denomination postage). Note the “c” engraved in the numeral space.

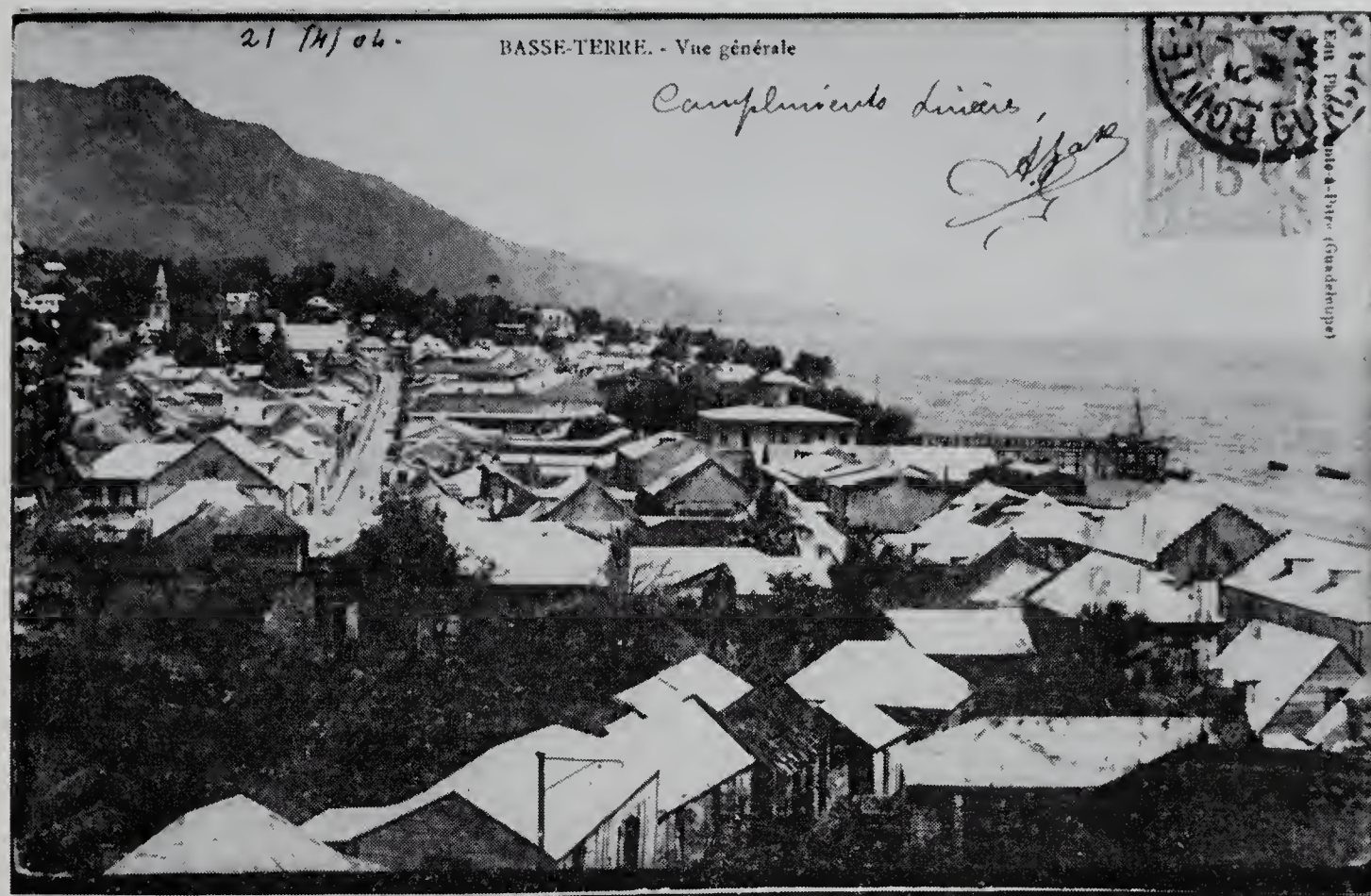


Fig. 2. A post-card photograph of a view of Basse-Terre (prior to 1904) similar to that on the low-denomination postage design (see Fig. 1). The stamp view was taken looking down a parallel street one block nearer the shore.

an "MB." Maury, years later (*CTP*, 1911, p. 722) identified the designer as "M.B." for Maurice Baudelot on the dues and middle and high-denomination postage and confirms "S.V" as the designer initials on the low-denomination design, although he didn't know the name.

Since the subjects are certainly taken from photos on the dues, low and middle-denomination postage, and probably from an old print on the high denomination, the alleged designers could only be credited with the general layout of the frames (unless they were cited as the photographers of the subjects?). Puyplat could have given the frames largely his own sense of style. But these frames are rather different than those on the previous and later Puyplat issues (although the frames on the later-issued Reunion and Somali Coast sets have a faint echo of the Guadeloupe style). Hence we might assume the frames reflect mainly the designers' taste, with which Puyplat's technique was sufficiently sympathetic to preserve it.

Again the Ministry eschewed bicolor printing in favor of colored papers for some of the denominations. Maury felt that the background color sometimes produced a "disagreeable effect" (as on the 75c, 2fr, and 5fr). But we think the Guadeloupe engravings were not seriously degraded by the colored papers and in some cases even enhanced by them. In regard to format, the Ministry loosened the purse a bit more than before by permitting for the first time all three postage designs to be printed in the large size, only the dues being in small size—the tradition of small, undistinguished design for dues stamps was hard to shake.

The philatelic press tended to compare these stamps with the other (both earlier and later) colonial pictorials of the period. *Journal des Philatelistes* (1906, p. 160) lumped them all together saying, "Their subjects could have been well done but if the execution must be as brilliant as that of the latest horrors of Guadeloupe, Guinea, and Guiana, we request they keep the old types (Peace and Commerce)."

L'Echo complained that some of the Guadeloupe stamps "are printed in colors which howl in chorus," and panned all the new pictorials with the aphorism that "—each colony

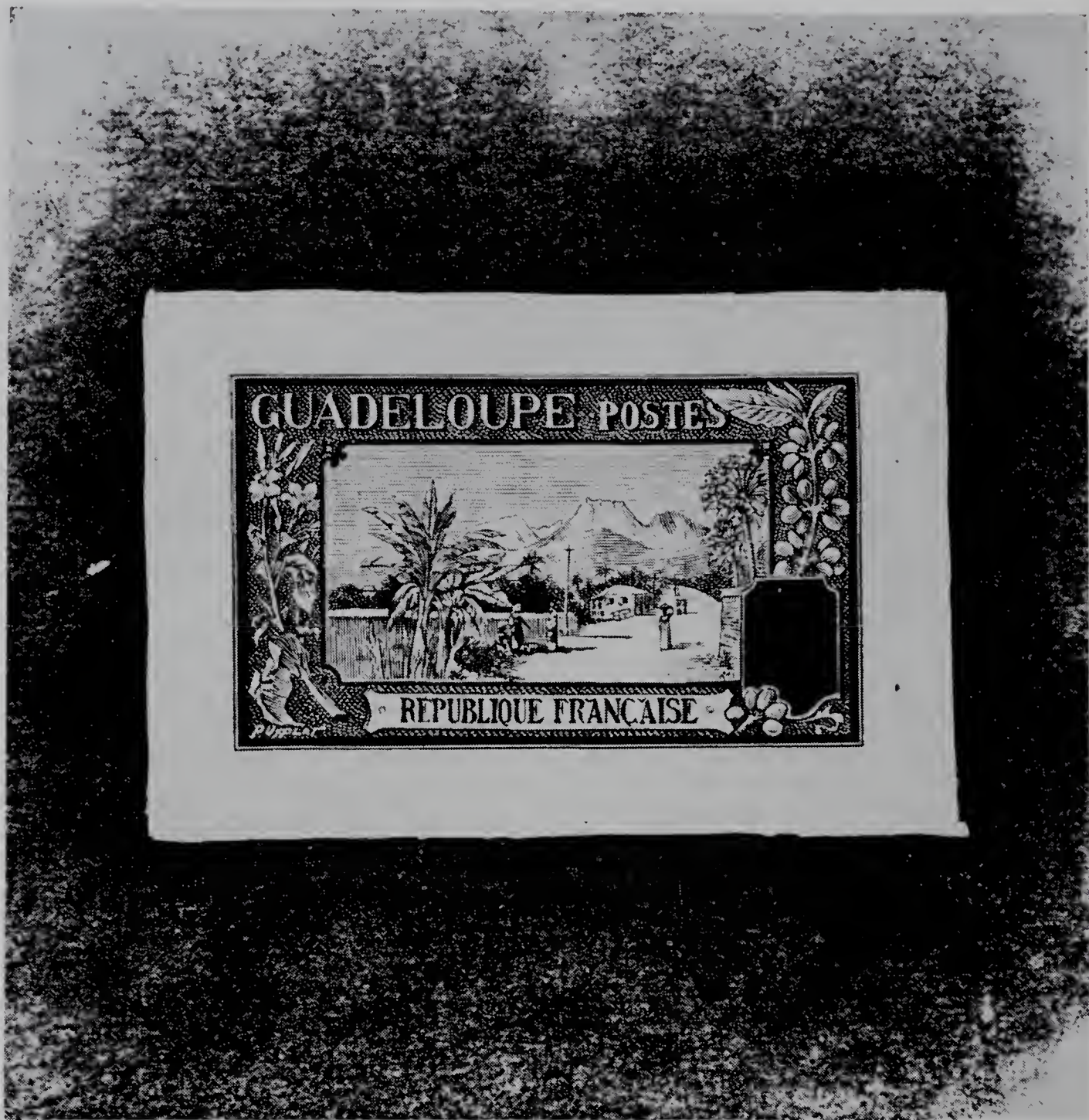


Fig. 3. Same type of proof as in Fig. 1, but for the Capesterre-village view design (middle denomination postage).

carries a stone to this museum of horrors." Montader greeted their appearance with his usual vinegar: "... these badly designed views, over-ornate frames of 1840 taste," "... engraving and printing ... beneath what one would imagine typography could do," "... vile colored papers in the franc values." Later he compared the Guadeloupes unfavorably to some other colonials such as the Tunis (1906) and St. Pierre (1908) sets. Lemaire (*Ami des Timbres*, 1908, p. 6) mentioned "the horrors of Guiana, Guadeloupe and Guinea," and when the 1908 St. Pierres came out he wrote, "If one looks back to the proofs of Guiana, Guinea and Guadeloupe, he could hardly find the same enthusiasm for those grotesque compositions as he can for the new St. Pierre proofs."

Marceveau on the other hand was willing to admire the subjects, but sagely noted that it was a mistake in these stamps to use a scene covering an entire town and even an *arrondissement* in an image of three square centimeters ... "representing hectares of landscape on a finger tip." (To which Montader added that this "error" follows the example of the U. S. Columbians and the Belgian Congo pictorials, "though the latter are very pretty stamps because they are well engraved and printed so the result is different.") Marceveau went on to say with a touch of generous exaggeration that "... One could not enjoy these presumably magnificent scenes without aid of a lens, provided that the finesse of engraving gives an absolute perfection of detail. But under the lens the

Guadeloupe stamps, however poetic their titles sound, will not long tempt one to think they approach the real appearance of the subjects."

Maury, writing in 1907 of all the pictorials up to then, conceded the adopted designs were superb as seen in the *maquettes* but asks "what remains after the engraving and printing?" Alone the *Revue Francaise des Collectionneurs* (1905, p. 76) had anything nice to say specifically about the dues design ("better than most recent French emissions") whereas it didn't think the postage designs were issued in very appropriate colors.

However unflattering these receptions to the Guadeloupe issues, we can see that the complaints are largely confined to the execution and that the idea of pictorial designs with indigenous scenes no longer draws the conservative bile it once did. The contemporary reaction, when it is specific, rightly emphasizes the overcompression of the subjects, their poor clarity, and the unattractive colors of the stamps. Nevertheless, much more can be said pro and con about these designs. We ask the reader to look at the die proofs illustrated herewith to note the following features:

a.) The subjects of all four designs are of settlements in the colony—two main port towns, a rural village and a minor out-island port. Thus the subjects are all of the same sort, all difficult to bring out well on a small stamp, all non-controversial and banal. But all Guadeloupian, no doubt about that.

b.) The engraving of the subjects is certainly skillful in giving an effect of detail with actually a rather coarse-lined or rough burin technique, which looks much worse under the lens. The effect of a brilliant tropical sun beating down on these scenes is aptly conveyed by generous white spaces for the exposed planar surfaces. Maury in commenting on the middle-denomination design shows he is sensitive to this effect: "... the most carefully done, the least overloaded with detail, and the most agreeable."

c.) The frames contain motifs of the main products of the colony: sugar cane, cacao, bananas, coffee, vanilla, cotton, pineapples, and fish. These are beautifully reproduced with a cameo effect against a stippled Mouchon-like background. It is somewhat difficult to characterize the style of these postage frames, although the taste is mid-19th century, for the engraving has a remarkable clarity and restraint not achieved in any of the previous colonial pictorials.

d.) The lettering is attractively serifed and shaded.

e.) A minor banality is seen in the "corny" device of drawing the "Republique Francaise" (on the postage designs) on a screwed-down plaque, fortunately not too conspicuous.

f.) The numeral of value space is in a different corner of each stamp, showing a subtle sense of variety, while the numeral size is just large enough to be conspicuous for the clerks without domination.

To return to the question of the choice of subjects, we note that they are not "native" scenes in the anthropomorphic sense, although a human figure is dimly seen in one design. If this needs an explanation, we suggest that it is an expression of the essentially Gallic creole psychology of the Guadeloupe official and mercantile class, there having been a long passage of time since the black and French elements were settled there. Also we can understand the Governor might prefer the neutrality of landscapes. But the contrast with the subject matter of the Martinique set of 1908 which has two designs of Negro women, suggests a difference between the two colonies, so nearby and with such a similar history. Martinique has for a long time been given to advertising the charms of its old traditions and people, while Guadeloupe has not. Moreover the colored element in Martinique has been more assertive.

That the subject engravings were based on photos or prints was already mentioned. The postcard view illustrated herewith was taken very close to the viewpoint of the



Fig. 4. Same type of proof as Figs. 1 and 3, but for the Pointe-a-Pitre harbor-view design (high-denomination postage).

Basse-Terre scene on the low-denomination postage design—the stamp showing a view from the same hill but one block closer to the coast.

Since the postage-due design is seemingly more compressed than the others, we are led to think that the original *maquette* was accomplished on the same scale as the postage designs and had been planned for large-size stamp. The result of the reduction is a hopelessly blurred and unreadable stamp. Over-large letters “R” and “F” in solid color at top seem to have been the designer’s or engraver’s effort to balance the greater white space in the lower half, but it only made for a top-heavy effect. Even more, the dues design suffers from an inartistic cartouche arched over the scene. Why was the “Guadeloupe” so small and the “RF” so large? And why the contradiction of “Postes” and “Chiffre Taxe” on the same stamp?

At least for the postage designs there is all in all much to be said. We think they are among Puyplat’s best work.

The printings of these stamps were so extensive that the plates quickly showed much wear manifested principally by the many breaks in the lines of the center subjects; the resulting fuzziness or scratchiness overshadows the quality of the frames which were not so greatly affected by wear. For the 65c denomination printed in 1927 in blue, from the

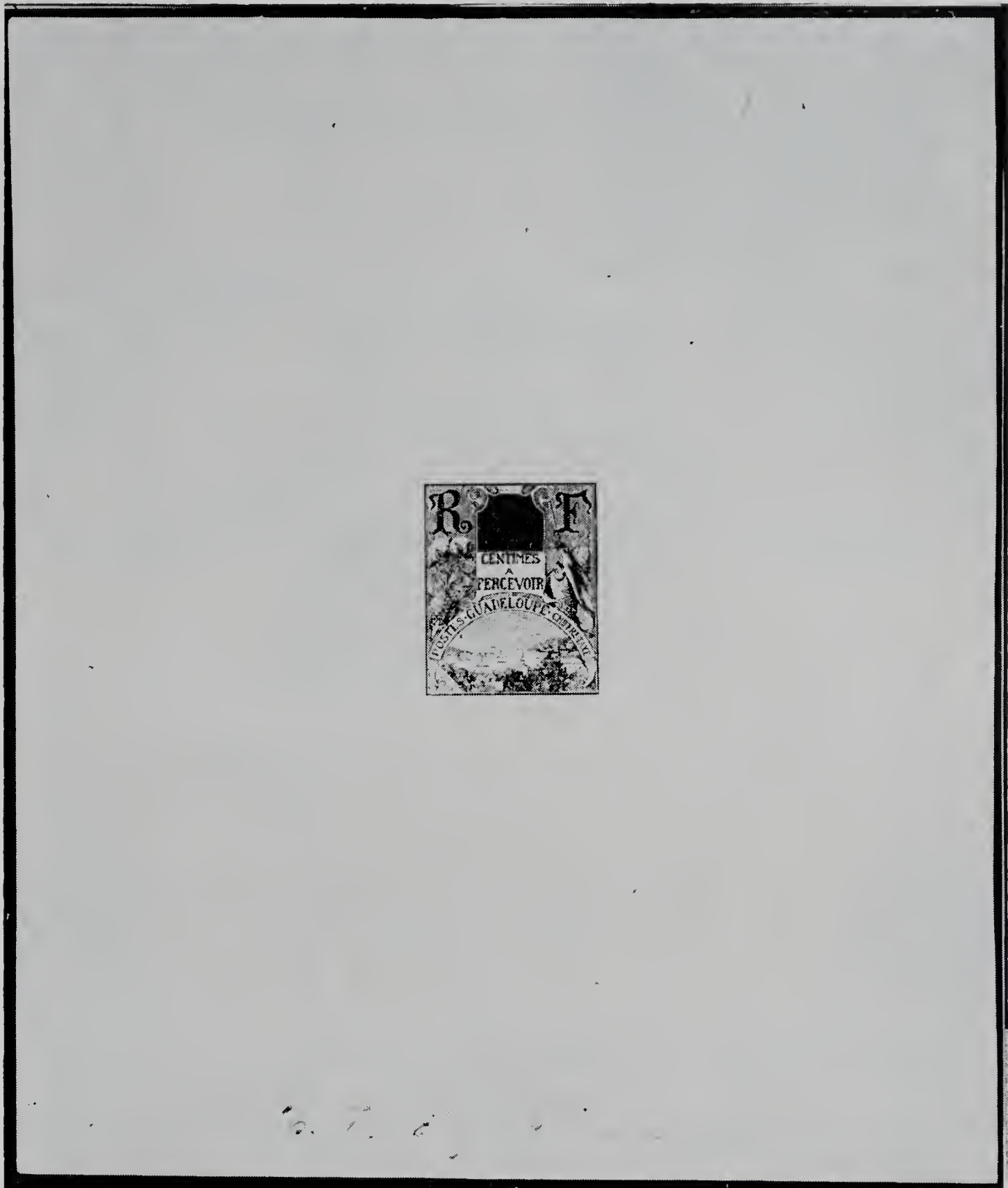


Fig. 5. Color trial die proof in blue, on ordinary white paper, from hardened master die without value numeral. Note serial or color number "12" at upper right and notation at bottom "Ch. T. of Of05 France" indicating same color as 5c postage due stamp of France.

last plate of this design made, the worn die was recut or reconditioned by strengthening the lines, giving a much bolder if coarser impression.

PROOFS AND ESSAYS

We have found only a few types of proofs for this issue, though others typical of this typo generation (see JOURNAL No. 99, p. 110) presumably exist. No essays or original paintings (*maquettes*) have been reproduced in the literature. No plate proofs are reported.

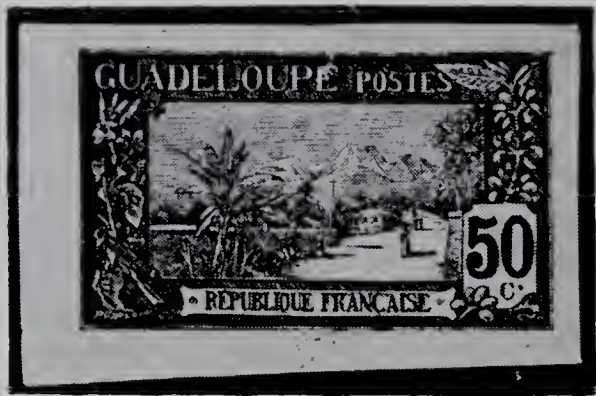


Fig. 6. Trimmed color proof of 50c working die, in blue on green paper (colored through). The appearance of many broken lines in this impression may be due to the porous paper on which the proof is printed, or it may be an indication of poor transfers in making the plate. These broken lines are typical of nearly all the printed stamps and are usually attributed to wear.

I A 1 a. Master-die engraver's proofs in black on India paper, without value numeral (numeral space in black), with surround:

Seen for Basse-Terre view, Capesterre view, and Pointe-a-Pitre view designs. Dues design probably also exists.

I B 2 b (2). Official master-die proofs in color without value numeral, (numeral space in solid color), without surround, on ordinary white or cream paper:

Seen for all designs, in various colors—black, blue, green, brown, etc.—with color numbers in pen in upper right corner, and sometimes equivalent color on some other French or colonial issue in pen at bottom.

I B 3 b (2). Same as above but on lightly-tinted papers—buff, blue, yellow, green, etc.

Reported for all designs, in various colors: black, blue, green, brown, etc.

II 1 A (1). Secondary-die proofs, with numeral of value, on deep-colored-through thin papers—green, blue, yellow, brown, etc.

Reported for all designs, in various colors: black, blue, green, brown, etc.

(Some of these proofs apparently are for the color changes and added denominations of 1922-27, and probably proofs of overprints of 1922-27 also exist.)

(To be continued)

Czech Mountain Issue Designed by Lukavsky

On Sept. 8, 1969, Czechoslovakia commemorated 20 years of the Tatra National Park's existence with the issuance of six stamps designed by Jaroslav Lukavsky. This series is remarkable for the unusually clear, clean line in the panoramic mountain views as well as in the details of the subjects.

Jaroslav Lukavsky was born in Prague on March 11, 1924. He studied at the State School of Graphic Art and the Prague Academy of Fine Arts. He is a member of the Union of Czechoslovak Creative Artists and for many years was a member of the Hollar group. His chief medium is the woodcut for book illustration and bookplates. He has made study trips throughout Europe and the U. S., and has exhibited his works in Austria, Spain, Italy and East Germany.

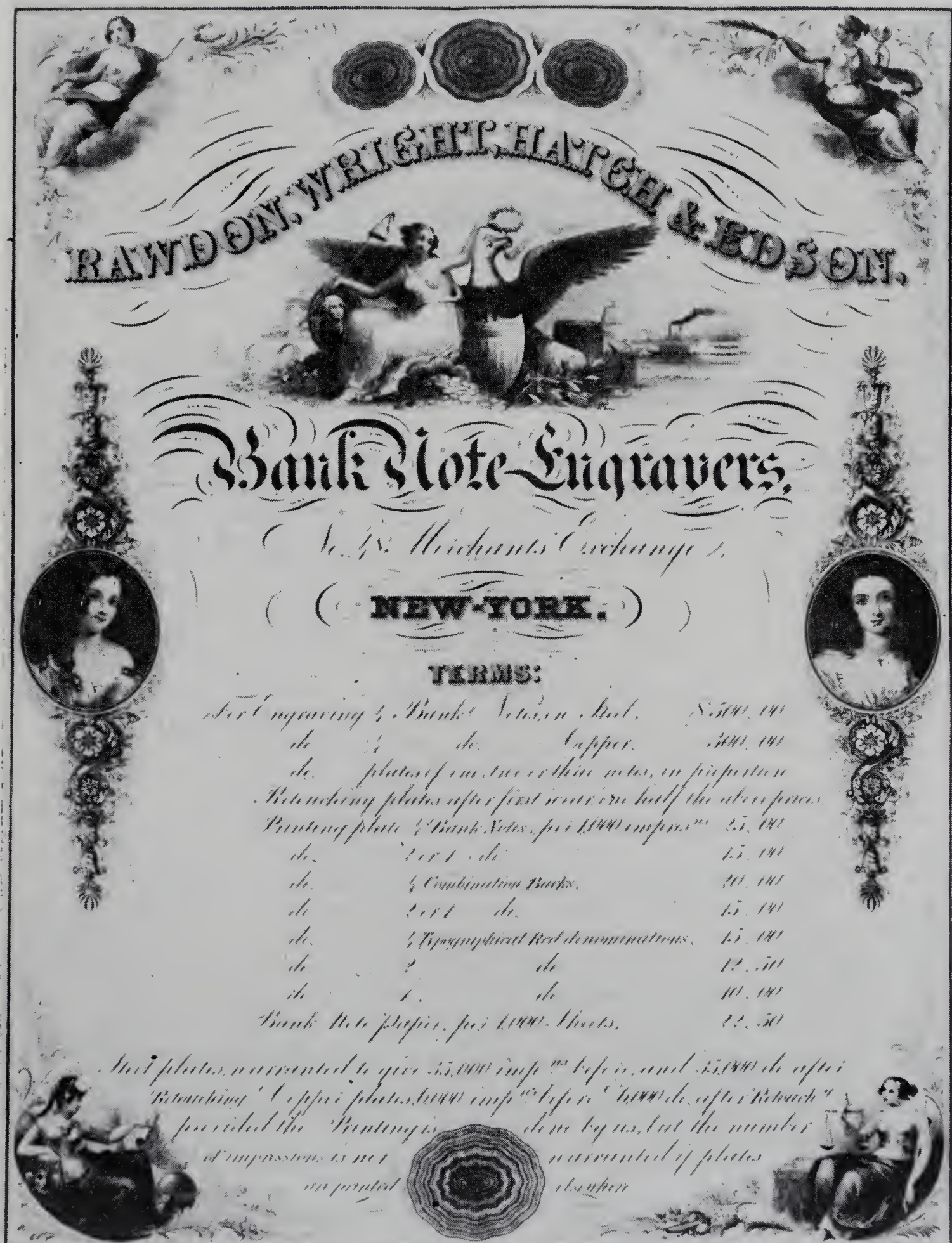
Thus far Lukavsky has designed more than 70 stamps dealing with space research and astronautics as well as his native city. An original design for the five-stamp series commemorating the 23rd Geological Congress won the prize for the best Czech stamp of 1968. A mountain climber himself, he took special pleasure in designing the Tatra Park set.

The three 60h stamps were engraved by Bedrich Housa and printed by rotary recess print in sheets of 15. The 1.60k stamps were engraved by Ladislav Jirka and printed by multicolor flat recess in sheets of 10.

Rawdon, Wright, Hatch & Edson Prospectus 1848-1854

By Glenn E. Jackson

(Photographs by Adrien Boutrelle)



RAWDON, WRIGHT, HATCH & EDSON.

Bank Note Engravers.
118. Merchants' Exchange.
(NEW-YORK.)

TERMS:

Engraving 1/2 Bank Notes, Steel.	\$500.00
do do do Copper.	300.00
do plates of cast steel or thin metal, in proportion	
Retouching plates after first work, one half the above prices.	
Printing plate 1/2 Bank Notes, per 1000 impressions	25.00
do 1/2 do do	15.00
do 1/2 Combination Backs.	20.00
do 1/2 do do	15.00
do 1/2 Typographical Red denominations.	15.00
do 1/2 do do	12.50
do 1/2 do do	10.00
Bank Note paper, per 1000 Sheets.	22.50

Steel plates warranted to give 35,000 imp^{ns} before, and 50,000 do after Retouching. Copper plates, 10,000 imp^{ns} before, 15,000 do after Retouching. Provided the Printing is done by us, but the number of impressions is not warranted if plates are printed elsewhere.

RAWDON, WRIGHT, HATCH & EDSON,
BANK NOTE ENGRAVERS,

No. 48 Merchants' Exchange,

NEW YORK.

Offices, at Albany, Cincinnati, and New Orleans;

ALSO, AT

BOSTON,

under the name of the

NEW ENGLAND BANK NOTE COMPANY.

The undersigned are prepared, at either of the above places, to execute all orders for Bank Note Engraving and Printing, with promptitude and fidelity, and ample provision is made for the safety of all plates and impressions entrusted to their care. Their specimens embrace a great variety of Vignettes and Ornamental Die-work, suitable for Bank Notes, Bonds, Bills of Exchange, Bills of Lading, Deposit and Stock Certificates, Diplomas, Checks, &c., accumulated at great expense, and illustrating almost every subject connected with the business of the country; and the superiority of their style of work, as affording the best possible security against counterfeiting, is established by the success of their efforts, which have been devoted to the attainment of that object, during an experience of twenty-five years past.

BANK NOTE PAPER, of the best quality, constantly for sale at Manufacturers' prices.

1848 prospectus, second page

Two more editions of the Rawdon, Wright, Hatch & Edson prospectus along with the 1853 folio so well described in Warren Henderson's article in THE ESSAY-PROOF JOURNAL No. 100 give us some insight into the bank note engraving business. One page as shown here has the same vignettes and layout as the 1853 prospectus. The prices quoted are identical but no mention is made of the printing having to be done by R. W. H. & E. However, it is stated that the warranty as to the number of impressions does not apply unless R. W. H. & E. do the printing. No date is given.

The other page has exactly the same text as the second page of the 1853 edition, except it states that they have "an experience of twenty-five years past." This page

has no vignettes, only a small ornamental border. (The 1853 and 1854 folios state they have "experience of thirty years past" while this folio, though undated, states they have "experience of twenty-five years past." Hence the date 1848 is assigned to it.)

The 1854 prospectus is identical to the 1853 issue in size, vignettes and most of the text, and therefore is not shown here. However, the number of impressions the plates are warranted to give has been changed. (See table.)

DATE OF CIRCULAR	TYPE OF PLATE	NUMBER OF IMPRESSIONS WARRANTED TO GIVE	BEFORE RETOUCHING	AFTER RETOUCHING
1848-49	Steel	—	35,000	35,000
July 1853	Steel	—	35,000	25,000
January 1854	Steel	—	30,000	25,000
1848-49	Copper	—	6,000	6,000
July 1853	Copper	—	3,000	2,000
January 1854	Copper	—	2,000	1,500

Why was the number of impressions both steel and copper plates were warranted to give decreased as time went on?

Public Rejects Austrian Designs of 1966

According to the Austrian PTT, no other stamp series of that country has given rise to so much comment as that picturing various kinds of fruit (type A262), which was to replace the architectural monuments regular series.

The number of considerations for a definitive series of postage stamps is relatively small, provided that the following conditions have to be met: About 30 different values are required; the motif must be such that it can be reproduced in miniature format without detriment to the clarity of the details in sheets of 100 for economy's sake; the design must be such that it can be printed in a single process; and the subjects must be typical of the country of issue and appeal to the public.

Thus far, definitive series featuring landscapes, local costumes, and architectural monuments have been issued by Austria. Furthermore, the best known species of Austrian flowers were depicted on a set of special stamps. Prominent Austrians are honored on stamps of larger size. In 1966, representations of different kinds of fruit were chosen by the PTT as subjects of a regular series. The designs were executed by Professor Carlos Riefel, a well known painter of flowers and fruits. He followed the style of artwork which the masters of the Biedermaier period who, like Daffinger, had been trained at and worked for the Vienna Porcelain Factory, had employed in painting flowers and fruits. Prof. Riefel's designs, which were very attractive, won acclaim at a philatelic exhibition held at Moedling. The four-color photogravure printing process for which the Austrian State Printing Works had purchased a new machine also promised to yield excellent results.

However, even before the sketches were published the mere announcement of the forthcoming fruit series led press circles to level heavy criticism against the envisaged stamps. One of the reasons for this reaction may have been that other countries, too, had released postage stamps featuring fruit.

The general opposition against the stamp series caused the PTT to restrict the printing to only five million copies of the individual values. When the stamps did appear, it was evident that the nickname "fruit salad" had so taken the public fancy that the series met with universal disapproval. To explain this rejection it was said, among other things, that the stamps were too small, that they had no border, and that they were hard to distinguish. Moreover, it was pointed out that fruit was by no means typical of Austria.

An Essay-Proof History of The U. S. 1869 Issue

By Fred P. Schueren

(Continued from JOURNAL No. 104, Page 169)

(Photographs by Adrien Boutrelle)



Proof of accepted design



The issued stamp

The Ten-Cent Stamp

A ten-cent stamp was needed for single letters to Germany, Austria, Brazil, and a few other countries by certain routes; Alaska, Cuba, St. Thomas, Mexico, Nicaragua, Panama, British West Indies; and to and from China and Japan by certain ships via San Francisco.

The official description of the design that was finally approved now reads:

Shield, on which is resting an eagle with outspread wings, eagle looking to left; "UNITED STATES POSTAGE" in upper section of shield with the number "10" below and the words "TEN CENTS" in a scroll at bottom; the whole design surmounted by 13 stars arranged in a semicircle. Color, orange.

The opinion of the day as reported by the *American Journal of Philately* was that the new issue had:

... a very poor color for any stamp, and certainly it is not showed off to any advantage by the design.

The view and criticism given in the August, 1869 issue of *Mason's Coin and Stamp Collectors' Magazine* was quite a bit more lengthy:

Ah, here comes the Bird of Freedom—the Eagle—mounted upon a shield, a novel design for a postage stamp, but rather common for an advertising label; something similar having been used rather extensively for that purpose by the Metropolitan Express Company of New York. This stamp would be beautiful if the color were any other than orange. It would be a pleasing picture if the stars, which form a semicircle above the eagle, were printed bolder, so that the observer could count the full number of thirteen, without seeing more stars than necessary to complete the National Emblems. A waved label or scroll, containing the value, is situated at the lower end of the stamp. An additional stroke of policy on the part of the designer is exhibited in the big "10," which is boldly printed on lower centre of the shield. The "UNITED STATES" on this stamp appears very small; and a good sight of the retreating "STATES" can only be had with a magnifier.

The vignette of the ten-stamp design has been attributed to Lewis Delnoce; D. S. Ronaldson was responsible for the designing as well as the letter and frame engraving.



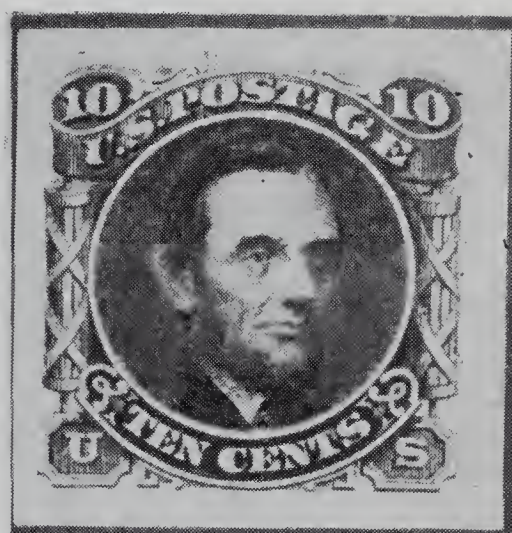
Incomplete die essay.
Note shading of "O".



Incomplete die essay



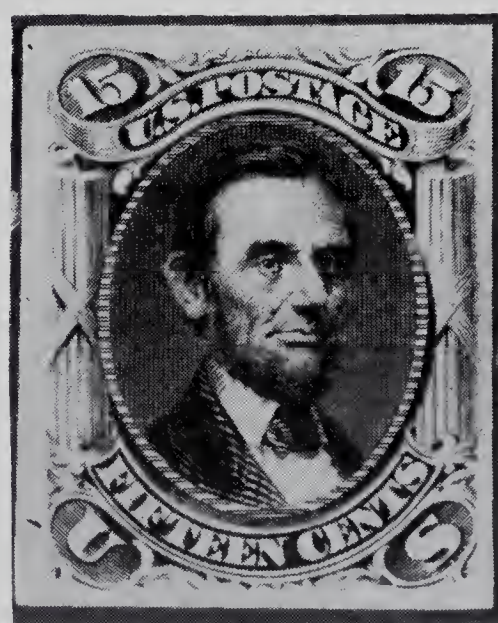
Unaccepted essay



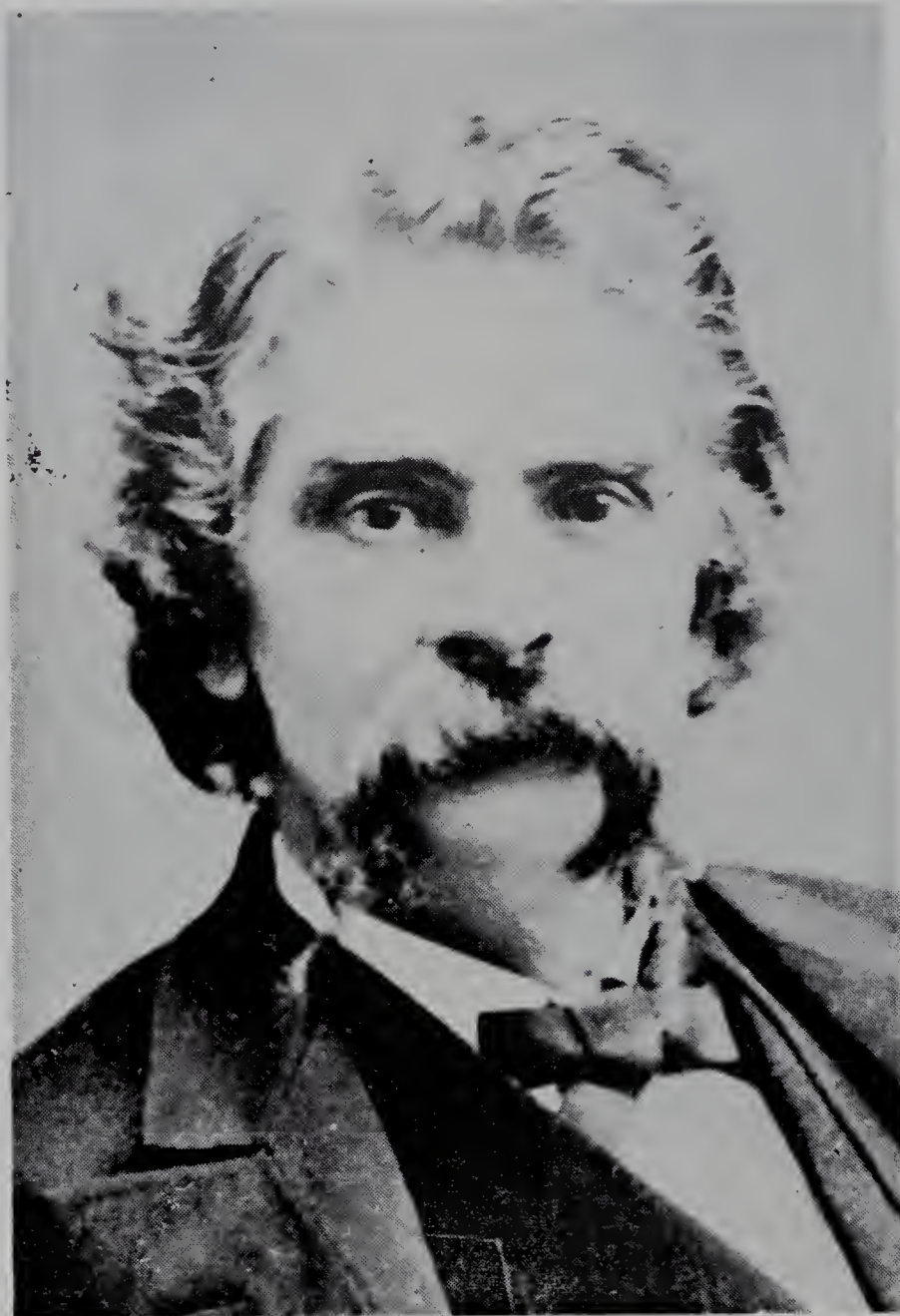
Unaccepted essay
of the Lincoln design



Plate essay - imperforate -
Lincoln design



1866 - 15c



Lewis Delnoce

(Photo courtesy
Thomas F. Morris)

Lewis Delnoce was a portrait and picture engraver, and before entering the employ of the National Bank Note Company in 1860, his beautiful engravings of book illustrations appeared in New York publications. In later life he became a very effective teacher of the intricacies of line engraving. The vignettes of four of the values of the 1870 issue were also engraved by Delnoce.

Douglas S. Ronaldson was primarily a square letter engraver. He did the ornamental work for the ten and thirty-cent values of this series for the National Bank Note Company. Later he was employed by the American Bank Note Company and finally by the Bureau of Engraving and Printing.

Originally the theme of the six and ten-cent values was to portray Washington, the first President, on the lower value and Lincoln, the latest President, on the ten-cent value. When the use of the Lincoln design was changed to the ninety-cent stamp, it disrupted the original plan.

Quite a number of changes were made before the final design was accepted for the ten-cent stamp. When the contract was signed on December 12, 1868, it specified ten denominations including the ten-cent value, but in stipulating the designs all but the ten cent were included. Ashbrook speculated that:



Douglas S. Ronaldson

(Photo dated July 9, 1884;
Courtesy Thomas F. Morris)

No doubt the "specimen" submitted for this value was the 10c Lincoln but this design not being acceptable to the Postmaster General, a different design was ordered. Perhaps at the time of the signing of the contract, the final design for the Ten Cents had not been selected.

Illustrated is the design of the 15c Lincoln of 1866; note the similarity with the ten-cent Lincoln essay submitted by the National Bank Note Company with their bid. Both contain bundles of rods tied with ribbons; both have a ribbon on top with the denomination and "U. S. POSTAGE"; the letters "U. S." occupy the two lower corners. The reason why this design was not accepted was probably that the numerals were too small and to make them larger would have spoiled the design.

Another suggestion by the National Bank Note Company was that the vignette showing the Declaration of Independence, finally used on the twenty-four cent value, be used as the vignette for the ten-cent design. A die essay is illustrated, as well as a few of the other essay types.

It is recorded that 3,299,700 stamps were prepared and released to the stamp agent. To print these stamps two plates were utilized, 15 and 16, each producing sheets of 300 units which in turn were cut into panes of 150. For the 1875 re-issue, 1,947 stamps were issued.

To date, the earliest known usage is April 1, 1869.



The issued stamp

The Twelve-Cent Stamp

The twelve-cent value was used for double letters and supplementary mail to Great Britain.

Officially, the design is:

Ocean steamship, the S.S. *Adriatic*, surrounded by ornamental scrollwork; "UNITED STATES POSTAGE" at top; "TWELVE CENTS" at bottom, with large numeral "12" between the words. Color, milori green.

The critical comment at the time: (*American Journal of Philately*)

Twelve Cents—Steamship, green. Originally this was very fine, but was spoilt along with most of the others by enlarging the figures, but it still retains sufficient beauty to give it a foremost place in our albums.

Mason's comment was glowing:

This bright, green, distinct and handsomely designed stamp deserves appropriate praise. The steamer in the center, a regular Cunarder, is ploughing the green white crested waves like a thing of life. The lettering is all distinct and artistically executed. Oh! that this pretty stamp were a quarter of an inch longer, we could send it over the ocean it represents with a proper patriotic pride, and feel confident it would be received by our "early relatives" o'er the seas with as much consideration and respect as the letter it ornaments.

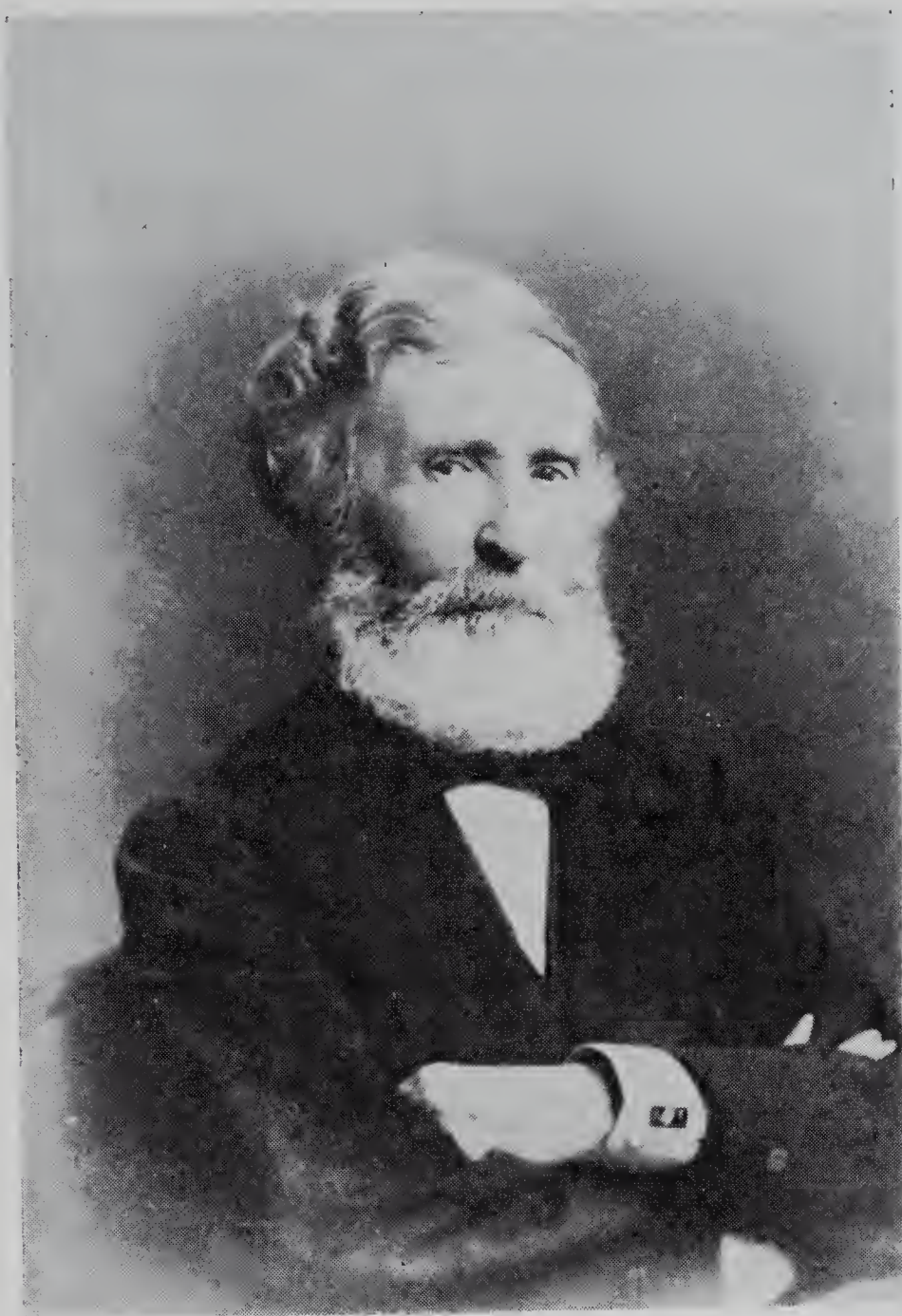
The artists reported to be responsible for this twelve-cent stamp are James Macdonough for the designing and James Smillie for the vignette engraving with George W. Thurber engraving the letters and frame.

James Smillie, who also engraved the vignettes for the fifteen and twenty-four cent stamps of this series and the thirty-cent Burgoyne essay, was considered a true master of his craft. Mr. Brazer, in his article in *The Collectors Club Philatelist* of April, 1940, comments:

James Smillie was in my opinion the best miniature pictorial engraver of all times, and he is conceded to be the best landscape line engraver of America. His work was distinguished by minute detail, delicacy and great softness. It was a contribution of line engraving and acid etching, which greatly separated the distant planes in the picture, thus producing great depth and distance.

The postal theme was again carried out in the twelve-cent stamp by showing the improvement in mail transportation through the steamship for ocean service.

The vignette of this stamp shows the S.S. *Adriatic*, built in 1856. At the time it was the finest of the giant American wooden paddle liners and part of the American Collins Line. The Collins Line was the pride of the Merchant Marine and the selection of the *Adriatic* by the National Bank Note Co. was a tribute to the Line rather than to the ship, since the ship itself never carried U.S. mail to Europe under the Collins Line mail contract.



James Smillie

Charles Parsons was a painter who was well-known for his marine subjects. He made a drawing of the ship and in 1860 James Smillie executed a bank note vignette two by four inches after the drawing. Shown here are illustrations of the National Bank Note Co. die proof and a specimen bank note engraved by the National company, using the Smillie stock die of the *Adriatic* as the central design.

For the central design of the 1869 stamp, James Smillie copied this small engraving, measuring 9 x 14½ mm. from the larger 1860 die.

The intaglio essay shows the value "12" measuring 3 mm. high with the figures placed on a broad band crossing the bottom label containing the words "TWELVE CENTS." In the adopted design (as shown on the proof), the band was made larger at the top and bottom and the "12" was increased to 4½ mm. and spread over the band.

The National Bank Note Company made further use of the engraving by incorporating it in the 1874 Postage Due stamp of Peru.

Essays were also prepared in a typographed design but engraved in relief for surface printing. The lines are all heavier, the background of the upper label is a solid color, and the letters of "UNITED STATES" is colorless.



Essay



Proof

Same design as used on 1874
Peru Postage Due issue

Vignette only lithographed

Lithographed
completed essay



Specimen bank note - "Citizens Bank of Louisiana"



National Bank Note Co. die proof - "S.S. Adriatic"

Still another type of essay was that prepared by James Macdonough similar to the typographed design but lithographed. The accompanying illustrations show an untrimmed block of the vignette only as well as an untrimmed block of the completed essay.

The twelve-cent value was no exception to the rule of submitting the samples in various trial colors and papers, as well as in perforate and imperforate condition.

In this denomination, to produce 3,012,950 stamps use was made of Plate 17 and Plate 18 in the usual pattern of 300 impressions later cut to two panes of 150 each. Only 1,584 stamps were issued for the 1875 re-issue.

April 5, 1869 is the earliest recorded date of use.

(To be continued)

The Bank Note Associates of Chas. Toppan

By Thomas F. Morris

(Concluded from JOURNAL No. 104, Page 158)

This narrative on Chas. Toppan's bank note career can be exploited further by an interesting and intriguing article found by my friend Solomon Altmann in the February 21, 1855 issue of *The Crayon* (a 16-page weekly) published by W. J. Stillman and J. Durand, 237 Broadway, New York City. It bears the title "History and Progress of Bank Note Engraving" and was written by one who had an intimate knowledge of the early work of this country's bank note engravers.

History and Progress of Bank Note Engraving

Bank note engraving in this country, having of late years become legitimately entitled to rank as a branch of the fine, as well as useful arts, a few words in relation to its history and progress will not be out of place, or uninteresting to the readers of the *Crayon*, all of whom are more or less familiar with its productions, while not a few have with their skill and genius assisted in their execution.

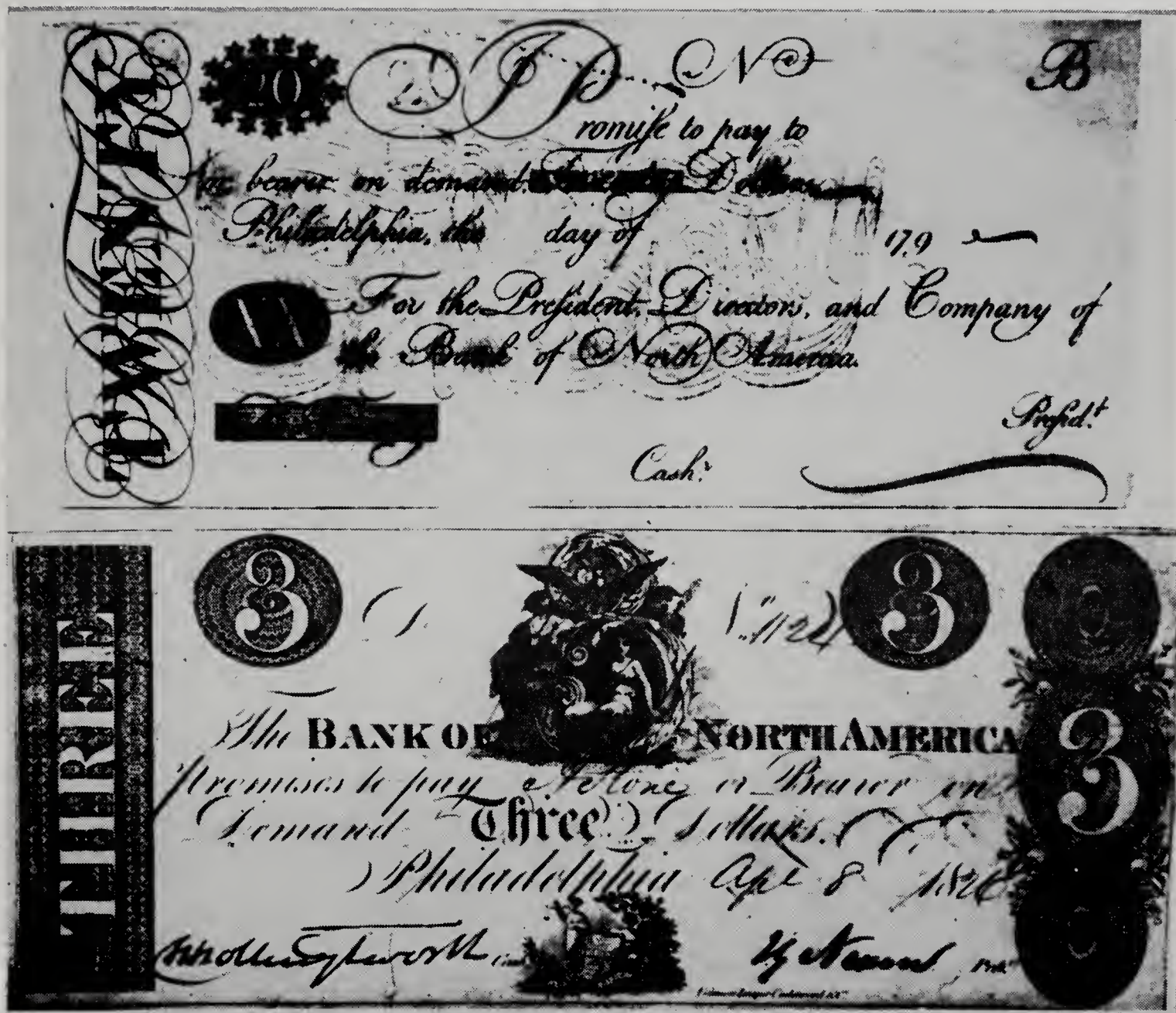
The earliest engraved notes of which we have any distinct recollection, and we think they were the first put into circulation in this country, were those issued by the Bank of North America; an institution chartered by the provincial Congress, upon the recommendation of the patriot financier of the Revolutionary epoch, Robert Morris, for the purpose of aiding the government during its pressing financial difficulties.

These notes were embellished by a small vignette of graceful design, which was, we believe, engraved by the elder Heath. The promissory part of the note was printed with type made in this country. This vignette was subsequently copied by Fairman on a steel die, and continued to be for many years the special design for all the notes of this bank. As this bank was the first, it continued for some time the only one in the country, and therefore may be considered as the mother of the large family which now has a member in almost every village of the Union—embellishing our architecture with handsome structures, and furnishing the community with a currency which, if not always the soundest, is certainly the most beautiful in the world.

In the minutes of the directors of the bank, there occurs a resolution, offered at the suggestion of Franklin, providing for the issue of notes of the denomination of one cent. The director, in proposing the resolution, remarked that Franklin had just imported some paper from London which would answer to print them upon. Thus, while furnishing the public with "small change," "Poor Richard" would be enabled to turn a penny on his own account. The charter of this bank was a perpetual one, but having been granted by the provincial Congress, was exchanged when the federal government went into operation, for one from the State of Pennsylvania, under which it has continued to exist until this time, sustaining a reputation not surpassed by any similar institution in the world.

Shortly after the establishment of the federal government, Congress chartered the first Bank of the United States; and the legislators of many of the States also granted similar privileges to capitalists. Engravers at this period were few in number and "mediocre" in talent; but the notes they produced were far superior to those issued by the banks of England or France, and the counterfeiter found them no doubt quite as difficult of imitation as he does the more elaborate and highly finished engravings of the present day. Scott and Harrison appear to have been the favorite, and perhaps were the only engravers at this time; and in the department of lettering, they were remarkably skillful.

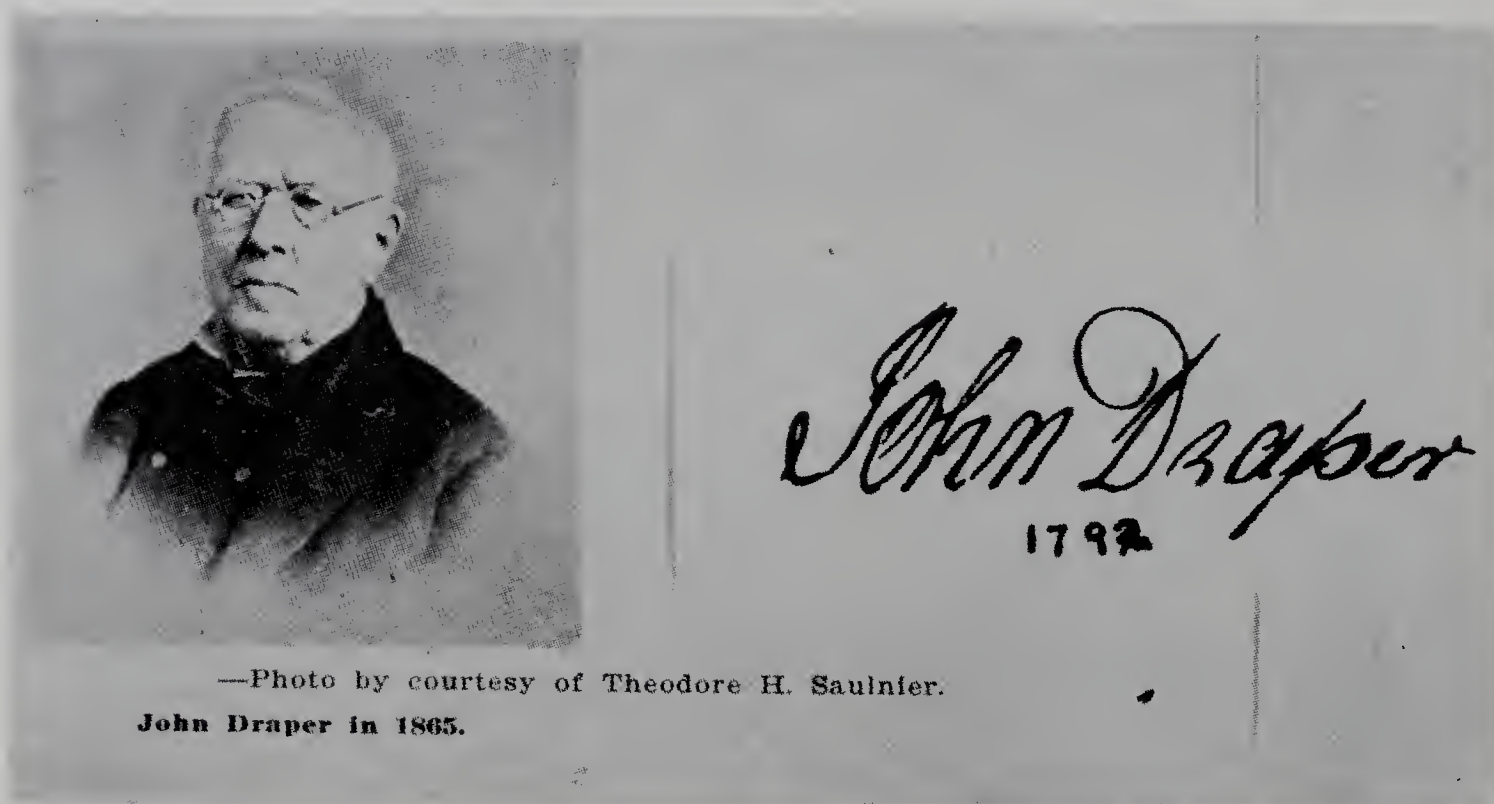
It was not long, however, before greater skill was found to be necessary, and a company was accordingly formed under the title of "Murray, Draper & Fairman"—a name that subsequently became familiar to the whole community, and such was its reputation, that the imprint alone for a long period, would give currency to a note, as it also proved its genuineness.



Bank of North America note printed by Murray, Draper & Fairman, with vignette engraved by Heath.

The senior partner, George Murray, was an Englishman, who had been employed by Bradford to copy several plates for the Encyclopedia, and had executed the work in the most satisfactory manner. Mr. Draper was a pupil of Scott, and had for several years been engaged in engraving the lettering for several banks, which he had executed in a style so beautiful, as even at this day to attract the attention and admiration of the lovers of the chirographic art. Gideon Fairman was a self-taught artist, in the true meaning of the term, he never having had the assistance of a teacher, or a single lesson, excepting one from a travelling tinker, whom he had seen cut a cypher on a pewter spoon. He had been several years established in Albany, and while there had designed and engraved plates for banks in New York and New Orleans, which have seldom been surpassed, either in beauty of design or skillfulness in execution.

In addition to their own talent as engravers, these artists to give greater security to their work, called to their aid an ingenious mechanic (Mr. Brewster) who had made a steel die by the means of a variety of small punches, of a very complicated character, and difficult to imitate. This die was impressed by machinery upon the margin of the



notes, and a small oval on of the same character was employed for the denominational figures. With these two universal features, and a new vignette for every bank and each denomination, this company, for a period of about fifteen years, continued to monopolize the bank note engraving of the whole country, with the exception of a portion of the New England States; but as is too frequently the case in the absence of competition, there was no improvement in the character of this work generally, though now and then there were single exceptions.

In the meantime, Jacob Perkins, of Newburyport, Mass., a very ingenious mechanic, subsequently well known as the inventor of the steam gun, and also for many interesting philosophical experiments—made a set of plates to which was given the name of “Perkins stereotype steel plates.” These plates were composed of steel blocks covered with engraving, principally the denomination in very small letters, which being many times repeated, was supposed to give great security against counterfeiting. Grooves, or open spaces, were made for the insertion of the title of the bank and its location. Consequently but one set of plates, comprising the various denominations, was required; and as they were case-hardened, all the banks in that part of the country were furnished with impressions that were identically the same. They became so popular that several of the legislatures made it one of the conditions of a charter that the notes should be printed from these plates. This identity however, which was for a long time their chief merit, proved in the end to be the principal objection to the system, as a successful imitation of any one of the notes was in fact an imitation of the whole circulation. The field being so large a one, the attention of counterfeiters was directed to it; and after repeated attempts, so perfect a fac-simile was made as to induce the legislature to remove all restrictive measures in relation to the engraving of notes—and those from the “Perkins’ stereotype steel plates” soon after became obsolete. The engraving on these plates was probably the first ever executed upon steel, and the world is indebted to Mr. Perkins for all the advantages which have resulted from the substitution of this metal in place of copper.

It may be proper in this connection to mention that Mr. Perkins also invented and brought into successful-use the ink-roller in place of the dabber, which had been universally used, not only for letter-press but copper-plate printing. And if we are not mistaken, he was the first to make transfers of fine engravings from hardened steel plates to steel cylinders, and re-transfers to soft steel plates; thus enabling the engraver to multiply his finest work, preserving the original, and yet repeating it on other plates to any extent, so that the labor of months and years even may be re-engraved as it were in a few minutes. This invention may be justly considered as the first great improve-



Bank of North America note printed by Murray, Draper & Fairman.

ment in the art, as it enabled the engravers to bestow much more time on the execution of the originals, and thus led to the excellence of the work now to be seen on all the notes executed in this country.

It also brought into use a new species of work—which has not yet been superseded—as a background for the denomination, and as an additional security against counterfeiting. This work was produced by a geometric lathe invented by Asa Spencer, a watchmaker, living at the time in New London, Conn., and was the result of an attempt to imitate the rose engine turnings on the backs of watch cases. The figures produced by this lathe are as varied and endless as those of the kaleidoscope, while those of the French lathe were limited to a given number of patterns. Other ingenious modifications of the principle were subsequently made by Cyrus Durand. Mr. Spencer also invented a machine for dividing, graduating, and ruling straight or waved lines, which, with an addition by Mr. Gobrecht of Philadelphia, produced a new and beautiful style of engraving, called medallion ruling, and thus added a new feature, as well as additional security, to bank notes.

Bank note engraving had advanced to this state when, in 1819, at the suggestion of Sir Charles Bagot, at that time resident British minister at Washington, Messrs. Perkins and Fairman, accompanied by Mr. Spencer and C. Toppan, went to London for the purpose of presenting specimens of their work to the Bank of England—the bank then contemplating an entire change in its circulation, in consequence of the large number of counterfeits then in circulation, and the strong feeling produced in the public mind by the frequency and severity of the punishment, the result of these attempts to defraud the bank. They met with a flattering reception. Orders had been forwarded to the custom-house to admit the machinery free of duty. Upon their arrival in London, social hospitalities were extended to them, and their establishment was visited by throngs, from the royal Duke to the humble artisan, including the Lord Mayor, the Governor and Directors of the bank, and members of the various scientific societies. For a time it was one of the lions of the metropolis, and such was the favorable opinion expressed by all that scarcely a doubt was entertained of this enterprise; and as their own artists had not presented any specimens worthy of notice, the bank, after a year's hesitation decided upon withdrawing from circulation all notes under £5, and continuing the use of the

old plates for other denominations, relying for security against the counterfeiter upon the paper maker and hangman, instead of the engraver.

This decision was not formally communicated to Messrs. Perkins and Fairman, and they were kept in a state of uncertainty until their patience and funds were alike exhausted, when presuming that they were not to be successful in the first great object of their enterprise, they began to turn their attention to other quarters, and the result has been a business more extensive and profitable than if it had been exclusively confined to the Bank of England. The establishment then created is still continued under the direction of members of Mr. Perkins' family; and at this time it furnishes the entire paper currency of the United Kingdom and most of its colonies, with the exception of that of the Banks of England and Ireland. It also enjoys the patronage of the government, supplying the excise and post-office stamps—and strange as it may appear, without exciting rivalry.

After more than a year's absence, Messrs. Fairman and Spencer returned to the United States; upon their arrival they learned of the death of Murray and the insolvency of the company, caused mainly by his (Murray's) injudicious and extravagant speculations in real estate. A reorganization of the firm, including Underwood and Spencer, and more highly-finished engravings from the burin of Fairman, and machine work by Spencer, soon increased their already high reputation; great as this was, however, others were not deterred from entering the field, and from that period to the present time, there has been a continued and rapid improvement in every department of these paper mints, each of the companies bringing to their aid the best artists and most ingenious mechanics of the country, fostering and developing talent by liberal rewards, until a currency is furnished which is well calculated to diffuse throughout the community a refined taste and a love for the beautiful in Art. Among the names of the artists and mechanics to whom we are mainly indebted for this result, we would mention the names of A. B. Durand and J. W. Casilear, the eminent landscape painters; Henry Inman, Darley, Armstrong, Danforth, Jones and Cashman; to the mechanical department, Spencer, C. Durand, and others.

The various establishments holding high positions in the Art department of bank note engraving, have, each of them, a stock of dies, consisting of exquisitely engraved vignettes, portraits, and other ornaments, and engine turnings of the most elaborate character. They are conducted by men in every way qualified for their very responsible stations—and there are few involving higher responsibilities. It now only remains for the banks to do their duty, by withdrawing all soiled notes from circulation; and we shall then have a currency of which we may be justly proud, and which the most ultra Bentonites would regard with complacency.

Author's note: It is interesting to find the following advertisements in *The Crayon*:

Toppan, Carpenter & Co., Trinity Bldg., New York City
 Toppan, Carpenter, Casilear & Co., Trinity Bldg., New York City
 A. B. Durand, Landscape Painter, Studio, 91 Amity St., New York City
 F. O. C. Darley, Studio, 102 Twelfth St., New York City
 John W. Casilear, Landscape Painter, Studio, Waverly House, 697 Broadway, New York City

TFM

Coinage Origin of "The Sower"

Among the several relatively common French stamps that are popular with specialists is the so-called Sower type of 1903-38. This lowly design was an adaptation of an effigy on French silver coins of the period done by artist Louis Roty. It, in turn, was an adaptation of a medal design made in the late 19th century by Roty for an agricultural commemoration. The subject—the sower—was a young girl Roty found in a small market surrounded by cabbages, carrots and turnips.

History of a Bank Note Printer

Bradbury, Wilkinson & Co., Ltd.

(Continued from JOURNAL No. 104, Page 178)

6. Bradbury Wilkinson becomes a Limited Company

In the first five instalments of these "Stories from the Past" we have read about the two families of Bradbury and Wilkinson, how they came together to found the firm of Bradbury Wilkinson, how quickly the young Company expanded in the 1860's and 1870's (erecting for itself a large building in Farringdon Road in 1873) and have recorded the pioneer work of the 1880's in the field of foreign sales. Despite all the activity that there was on the foreign export side, business rapidly increased on the home market as well, and Works were opened in Bucklersbury and Little Trinity Lane to handle work other than security printing, whilst other premises were acquired in the Farringdon Road area presumably to relieve congestion at the main offices and works. It has not been possible to determine accurately when all of these premises were acquired and vacated, as fully detailed records have not been preserved and some of the original leases deposited with solicitors at the time were destroyed by enemy action in 1941.

No. 35 Bucklersbury appears to have been acquired in 1880. This branch was placed under the management of *Mr. Henry Pritchard*, who worked on a profit-sharing basis and supervised the letterpress and book-binding work undertaken there.

Working presumably in conjunction with the Bucklersbury branch were premises at Nos. 11 & 12 Little Trinity Lane. No. 11 was acquired about 1887 and No. 12 in 1892, the lease of No. 11 at that time being amended to permit openings to be made to No. 12. At a latter date No. 10 was also acquired and, for a short time, the Company were in possession of Nos. 10, 11 and 12 Little Trinity Lane. A very profitable business was carried on at these premises, but the loss in 1897 of a contract which had been running for some years and had necessitated a rather large and expensive establishment prompted the Company to consider whether the branch should be continued. There remained a business which with proper economy ought to produce a nett 10% on gross returns. Returns for the five years up to 1899 had been over £76,000. There were 800 customers on the books, the rent of the premises, including Little Trinity Lane, was £885 p.a. and the number of employees about 60. But the Company's prime interest was in security printing, and it was decided in 1900 to sell this stationery and book-binding business as a going concern for the price only of the stock and machinery taken at a valuation. *Mr. Pritchard*, the Manager, was a very sick man and unlikely ever to be fit enough to resume any active part in business. During his illness the branch had been under the supervision of *Mr. T. Whittingham*, a B.W. employee. He was interested in acquiring the business for himself and in October 1901 it was sold to him. The sale covered both the Bucklersbury and Little Trinity Lane premises.

Regarding the other premises, which were in the Farringdon Road area, No. 72 Cowcross Street appears to have been acquired in 1880. We have been unable to ascertain just what these premises were used for. If anyone reading this article has any information at all on the subject, the Editor of "Notes" would be glad to know and arrange for it to be included in the Company's official history. The premises do not appear to have been merely a store or the overflow of any of the departments at headquarters since separate accounts for Cowcross Street were opened and losses of £486 and £321 recorded for the years 1880 and 1881 respectively. The Company's balance sheet for 1882 records that the "plant and stores" at Cowcross Street were sold during that year and realised £5,452. Despite this credit, however, a loss of £1,176 was shown on the year's working.



Obverse and reverse of 20 Bolivianos note of the Bank of Potosi

The account then disappears but presumably the premises continued to be used since they are included in those which the Chairman, *Mr. R. W. Wilkinson* disposed of to the Company on its incorporation in 1890. Bradbury Wilkinson were not the sole tenants of the premises. During most of the 1890's the name of *John Hare*, floor cloth manufacturer, appears in the Post Office directories under this address until 1899 when the British and Colonial Meat Depository came into possession. Both of these parties may well have been B.W.'s landlords. Other premises closer to the main factory were acquired at various times at 29-31 and 151-152 Great Saffron Hill, 43 and 157 Farringdon Road.

The premises at Little Trinity Lane attracted public notice in the early 1880's when the flat roof was converted into a staff recreation centre. The framed press photograph of this roof garden will be familiar to the present staff at New Malden who use the corridors between the factory and front offices. The *Daily Telegraph* of 24th August 1894 devoted a short leading article to the event in the following terms:—

Recreation on the Roof will cease henceforth to be exclusively a name of terror—a word of lamentation, caterwauling, and woe to the wakeful Londoner in the night-watches. Thanks to 'a well-known firm of City printers' it will be surrounded in future with far more agreeable associations. It has occurred to these pioneers of progress to utilise the roof of their office in Little Trinity Lane as a recreation ground, to which their employees may resort in the dinner-hour instead of staying indoors or strolling aimlessly about the City streets. They have laid out this aerial pleasance with shrubs, plants, garden seats and a 'supply of games' and the kindly act, we are informed, is much appreciated, as well it may be, by their staff. The example is an excellent one, and it is only to be regretted that, owing to the general style of our domestic architecture, we cannot at once expect to see it extensively followed. It is but rarely that the roof of an ordinary London warehouse or office lends itself to the purpose of a lawn tennis ground and, although the undulations of its surface provide a natural element of the picturesque which might no doubt recommend it to the landscape gardener, they detract to some extent

from its amenities as a promenade. Still there is, of course, no reason why we should not build our houses with flat roofs in future, and when that reform is introduced the 'open spaces problem' will be solved at a stroke; for then of course the more houses the more open spaces. Nothing, in fact, will remain to be done except to institute such a radical reorganisation of our English climate that every summer day spent on our housetops may be more enjoyable than yesterday must have been among the shrubs of the sky garden in Little Trinity Lane.

Early in 1888 the Company received an order from the Argentine Government which was obviously going to have a great effect on its financial position and on its production problems. Initially some eleven million banknotes, spread over ten denominations, were required for the New Central Bank. The order called for shipments to be made by Royal Mail from Southampton on a specific date and regularly every fortnight thereafter. Examination of the Company's records of this contract reveal that the required programme was strictly adhered to; the initial date was kept and not one fortnightly shipment was missed with the result that, by the end of 1889, no less than 32,880,557 notes had been despatched in 41 consecutive fortnightly shipments. The contract was later to become a matter of public comment when the Argentine Finance Minister of the time called attention to the "excessive cost of printing" and the "disparity of the prices charged by Bradbury Wilkinson & Co." He observed that the difference between the cost of the initial printings and those of repeat orders "would imply that a fraud had been committed." The simple explanation, of course, was that the cost of the initial printings included design and engraving, whilst that of the reprints was for printing only. As the Press put it at the time, the Finance Minister had "found a mare's nest."

The Company's balance sheet of 31st December 1889 revealed a very healthy position. The capital accounts of Bradbury Agnew & Co. and R. W. Wilkinson stood at £36,113 4s. 3d. and £65,299 15s. 0¾d. respectively and the turnover for the year had reached £117,427, more than double that of the previous year, due principally to the Argentine bank-note order. The Company had travelled a long way since its modest start of 30 years ago and *Robert Wilmot Wilkinson* had every reason to be proud of his achievements. He was now ready, at the age of 63, to take the next step in the Company's development, namely its incorporation as a Limited Company.

Up to this time the business had been entirely a "one-man" affair, and one is prompted to ask what manner of man this was who had built it up from so modest a beginning. As we have already seen, *Robert Wilmot Wilkinson* was an engraver himself, the son of an engraver and married to the daughter of a very famous engraver. It is not surprising, therefore, that he knew the technicalities of the business; that he had business acumen is obvious. He worked hard himself and expected his staff to do likewise, but, if a hard taskmaster, he was a fair one and earned the respect of his employees. He might not always look the part of the industrial chief and, although addicted to wearing the conventional box-hat and frock coat, frayed cuffs and collars were far less important to him than the quality of the banknotes he produced. The good relations between him and his staff were illustrated in a ceremony at Farringdon Road in 1890 at the time of Incorporation. In the large warehouse there, in the presence of his staff numbering some hundreds, he was presented with a testimonial consisting of a silver rose bowl and a congratulatory address. The members of the committee who signed the address on behalf of the staff contain some family names not unknown to some members of the staff to-day, namely *G. Phillips, W. B. Downey, C. Holdup, T. Sutcliff, H. F. Sheldon, H. Cant and F. L. Hills, Secretary.*

On the 4th January 1890, then, the Company was incorporated as a Limited Company with a Capital Account of 500 Shares of £100 and a Debenture Account of 90 Debentures of £500 each. *Robert Wilmot Wilkinson* took up the whole of the 500 shares and 28 debentures, Bradbury Agnew holding the remaining 62 debentures due 1892/1899. The first Board Meeting of the newly formed Company was held on 7th January 1890 at 6 Old Jewry, E.C., the offices of Messrs. Ashurst, Morris & Co., the Company's solicitors at that time. *Robert Wilmot Wilkinson* was present as the sole Director and Shareholder, and Mr. John Leslie Hills was appointed Secretary of the Company. At the



Obverse of note prepared for the National Bank of the Danish West Indies

second meeting of the Company *Mr. Wilkinson* nominated five other shareholders amongst whom 45 shares were distributed, namely, his son, *Percy Wilmot Wilkinson*, his brother-in-law, *C. J. Wallis*, who for many years was to shoulder much of the responsibility of the firm, *Collard J. Stock*, the active pioneer overseas of whom we have already read, *J. L. Hills*, Secretary of the Company and *G. Phillips*, an employee of the firm.

By this time the Company was operating in a big way in many parts of the world particularly in Europe, Australasia and South America and, in the early years of its Incorporation, new banknote business came from the Imperial Bank of Persia, Cuba, Chile, Natal and several Scandinavian Banks. Postage stamp printing also continued to develop and for the second time Bradbury Wilkinson were to print the first issue of stamps for a British overseas territory (having printed the first issue for the Falkland Is. in 1878). On this occasion they printed the first stamps to be issued in Rhodesia. This issue consisted of eleven denominations and was released in December 1890. In the same year an issue of twelve denominations was released in British East Africa; these were also printed by Bradbury Wilkinson. Regarding these issues *John Easton* writes in his *British Postage Stamp Design* that "Bradbury Wilkinson's lithographed issue of 1890 for British East Africa is a triumph for that process and a splendid example of the banknote style of design" and that their "design for the Rhodesian issue of 1890 showed that they were equally efficient at designing for the engraved process. The high values show the classic example of a stamp within a stamp, achieved by adding an elaborate framework entirely in keeping with the new style." Between 1891 and 1894 the Company printed by the recess process a further issue for the British East Africa Company, whilst in 1891 and 1895 the first stamps were issued in British Central Africa (later to become the Nyasaland Protectorate and, in more recent times, Malawi, an independent sovereign State within the Commonwealth). These issues consisted of the Rhodesian stamps printed by Bradbury Wilkinson, overprinted with the letters B.C.A. also by Bradbury Wilkinson.

(To be continued)

Public Rejects Austrian Designs

(Continued from Page 19)

Because regular issue stamps must appeal to the public, the PTT decided not to have any more stamps of the fruit series printed. However, the stamps continued to be sold at post offices as definitives until supplies were exhausted, whereupon they were replaced by the corresponding values of the architectural monuments series.

Essay-Proof Society Enriched By Dividend!

SHANAHAN LIQUIDATION BRINGS CHEQUE IN SETTLEMENT OF CLAIMS!

Assets of \$1,680,000 Shared With EPS!!

By Herman Herst, Jr.

The multimillion dollar Shanahan bankruptcy, involving approximately six million dollars, has been settled. While The Essay-Proof Society was by no means the largest beneficiary in the distribution of funds, the cheque received in payment of its claims was exactly as large as that the largest single claimant received.

In size, that is . . . the size of the check, not the amount written on it.


Actually, the amount may be regarded as trifling, for it was twelve shillings five pence, which in United States funds comes to just \$2.62 at the current rate of exchange. And it is not pure profit to the Society. The postage involved in establishing the claim, to say nothing of the time on the part of several people and stationery use, comes to several times \$2.62. As the chap serving time in jail remarked when he turned down the parole, it is the principle of the thing.

For those who came in late, the Shanahan firm was a firm of auctioneers in Dublin which went into involuntary bankruptcy some eight or nine years ago. Not content with selling stamps at auction, as conventional auction firms do, Shanahan solicited funds for investment from its clients, grouping them into individual portfolios as the firm obtained material for sale. Profits were paid investors according to the selling price of each portfolio.

When early investors were returned 15% or better per year on their investments, money flowed in. Eventually it came in so fast it could not be invested; it was at this point, according to the Irish Government, that the firm stopped keeping records. When an unexpected robbery cleaned out some of the firm's vaults, and news that there was no insurance came out, investors clamored for their money. The money of course was not there . . . but the stamps as yet unsold were.

The firm claimed it was solvent, and if allowed to go about its business, the assets would pay everyone off. The Irish Government was dubious, and the series of Shanahan trials began, the longest litigation and the most expensive in the history of Ireland. The proprietor's original conviction was reversed when incredible irregularities in the choice of a jury were discovered. Eventually, the proprietor was cleared of guilt and freed, a decision which some observers thought as incredible as the original boners made by the prosecution.

The Shanahan firm was one of the largest users of philatelic advertising in history. Every publication which catered to stamp collectors carried its ads. In its quest for names, Shanahan had a staff of typists making out index cards for every name it could obtain from club membership lists, news items in stamp magazines, dealers' advertisements, etc. At the height of its operation, it was mailing out 30,000 catalogs for each of its weekly auction sales, making it the largest patron by far of the Irish Post Office. So much material flocked to Dublin for sale in its auctions that prospective bidders came to Dublin from all parts of the world when a sale of particular interest came along. Shanahan would pick up the hotel and meal tab for known buyers; sometimes a program of social events would follow a sale. One memorable weekend included a special performance of a play by the famed Abbey Players of Dublin; the entire company of the Ballet Russe de Monte Carlo was flown to Dublin for its program; the "society" orchestra of Edmundo Ros was brought from London to play for the dancing.

P/O	BANK OF IRELAND COLLEGE GREEN, DUBLIN 2.		90 - 00 - 01
No. 02222	<div style="border: 1px solid black; padding: 5px;"> <div style="text-align: center;">Me PAYEE ONLY</div> <div style="text-align: center;">Pay</div> </div>	<div style="text-align: center;">  DATE 31 JUL 1969 </div>	
<div style="border: 1px solid black; padding: 5px;"> <div style="text-align: center;">REFERENCE</div> <div style="text-align: center;">EP CC8</div> </div>		<div style="text-align: center;">ESSAY-PROOF SOCIETY</div>	
OR ORDER			
THE SUM OF			
<div style="border: 1px solid black; padding: 5px;"> TWELVE SHILLINGS AND FIVE PENCE ***** </div>			<div style="border: 1px solid black; padding: 5px;"> *****12 5 </div>
SHANAHAN'S STAMP AUCTIONS LIMITED IN LIQUIDATION			
<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">D LIAM O'CURR</div> <div>EXAMINER OF THE HIGH COURT</div> </div>		<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">G. W. O'BRIEN</div> <div>OFFICIAL LIQUIDATOR</div> </div>	

Check received by the Society from the Shanahan liquidation.

But when the crash came, the full page advertisement that Shanahan had had in No. 58 of THE ESSAY-PROOF JOURNAL remained unpaid.

EPS officers may have come and gone in the next eight years, but doggedly, they persisted in their efforts to collect the \$13 that was still due from Shanahan for their advertisement. At the then current rate of exchange, this was 4.13.0. This became just over \$11 when Sterling was devalued in November, 1968, but our indefatigable officers did not give up. Each form received from the firm of liquidators was patiently answered, and as can be seen, persistence has paid off . . . to the tune of \$2.62.

The Irish legal eagles sorted the thousands of claimants into 55 different categories, according to the form on which the claim was based. In the first category were placed those who were in on the scheme early enough to prove that they actually owned stamps in completed portfolios. They were luckiest of all, for their claims were paid in full, based upon the price realized when the portfolio was sold. There were 80 of these fortunate investors.

Another category was investors who had not had their funds placed in specific portfolios. They received eight shillings eight pence for every pound invested, roughly 45% of their original investment. In this class were 5,500 individuals, firms, or organizations.

A sizeable group of claimants at the bottom of the totem pole were those who had claims on the Shanahan firm for goods delivered to them (such as supplies, or stationery) or for services. Their payoff was hardly monumental; they received two shillings eight pence (64c) in the pound (\$2.40). Even lower on the totem pole, if that be possible, were the hundreds (if not thousands) of individuals who either made no claims, or for which the firm had no records. It can never be determined how many of these there were nor how much their loss might be.

As can easily be seen, the EPS was relegated to the bottom category.

The liquidation of the Shanahan assets was conducted by the firm of Robson Lowe Ltd., of London. The assets totalled £695,913, or more than a million and a half dollars which was quite some way from the six million dollars which the incomplete Shanahan books indicated should have been there. One can conjecture as to what may have been done with the difference.

The writer was one of the appraisers selected by the Republic of Ireland in the early days of the liquidation, and he spent some time in the dank dark underground re-

cesses of the Bank of Ireland, fortified occasionally by an inexhaustible supply of the Irish national drink.

The supply of liquid refreshment might appear to have been a stroke of genius on the part of the Irish authorities. The airplane ticket and the hotel bill was taken care of automatically, and we were advised to file the bill for our services before we left Ireland, something that we neglected to do. Had we done so, there no doubt would have been 56 categories to share in the liquidation; as it was, when the bill was ultimately submitted, it was not acknowledged, and it has never been taken care of.

It would seem that perhaps there is that 56th category . . . it is located two steps under the bottom of the totem pole!

EDITOR'S NOTE: Any EPS members interested in reading more about the Shanahan story are recommended to read Herman Herst, Jr.'s latest book, *Stories to Collect Stamps By*, a book of many short stories including some facts on the Shanahan swindle previously unrecorded. The book is available for \$5, postpaid, from Philatelic Book Publishers, Inc., 17 East 48th Street, New York 10017.

The story of the entire Shanahan operation, up to and including the conclusion of the final trial, was published in paperback form in Ireland. It is entitled *Doctor of Millions*, and in great detail it outlines the full story of the Shanahan operation from its inception to its third and final judicial proceeding. It is available for \$1, postpaid, from Herman Herst, Jr., Shrub Oak, New York 10588.

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York, N. Y. 10456 for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEERS' CATALOGS.

J. N. Sissons, Ltd., Toronto, Canada. Sale of May 14-15, 1969

Canada

By Kenneth Minuse

1851	3p orange, trial color plate proof on India	1TC3	\$ 37.50
	3p orange, trial color plate proof on India pair	1TC3	57.50
	3p orange, trial color plate proof on India, block of 4	1TC3	135.00
	6p black, trial color plate proof on India with "Specimen" in red, block of 4	2TC3S	72.50
	6p gray, plate proof on India, "Specimen" in red, block of 4	2P3S	75.00
	6p blue, trial color plate proof on India with "Specimen" in red, block of 4	2TC3S	77.50
	12p black, plate proof on India, diag. "Specimen" in red	3P3S	215.00
	12p black, plate proof on India, vert. "Specimen" in green	3P3S	155.00
	12p black, plate proof on India, on card, vert. "Specimen" in red, block of 4	3P3S	550.00
1857	7 ½p green, plate proof on India, pair	9P3	62.50
	7 ½p green, plate proof on India, block of 4	9P3	87.50
	7 ½p green, plate proof on India, vert. "Specimen" in red, pair 9P3Sv		52.50
1859	1c rose, plate proof on India, block of 4	14P3	75.00

(Continued on Page 42)

Secretary's Report

By KENNETH MINUSE, *Secretary*

1236 Grand Concourse, Bronx, N. Y. 10456

Members Admitted

1155	McGlone, William	1162	Rorke, Dr. Joseph F.
1156	Guevrekian, John J.	1163	Pearson, Dr. Leonard
1157	Maynard, Capt. H. C., U.S.N. (Ret.)	1164	Sheheen, Austin M., Jr.
1158	Harris, James P.	1165	French, Loran C.
1159	Wyatt, Barney C.	1166	White, R. Byron
1160	Bailey, Arthur C.	1167	LaTuchie, Herbert
1161	Turner, James	1168	Parker, C. Angus

Applications Received

1169	McGarrity, Lt. Raymond B., Gulfvue Apartments, Apt. 202D, Ft. Walton Beach, Florida 32548 (W. Europe, with emphasis on Belgium) by Kenneth Minuse
1170	Faries, Belmont, 11713 Chapel Road, Clifton, Va. 22024 (Ryukyu) by Barbara Mueller
1171	Shonaker, Frank A., 3105 Third Ave., San Diego, Calif. 92103 (U. S.) by Kenneth Minuse
1172	Bagby, Danny M., Box 143, Titusville, N. J. 08560 (Essays & Proofs) by Kenneth Minuse
1173	Leak, Clifford, Box 497, Worthington, Minn. 56187 (U. S. 1869 Pictorials) by Kenneth Minuse
1174	Robbins, Louis K., 147 West 42 Street, New York, N. Y. 10036 (Auction Agent) by Mrs. Rae D. Ehrenberg
1175	Stein, Paul von, Dunedin, Florida 33528 (U. S.) by George T. Turner
1176	Bower, Donald L., P. O. Box 333, Ben. Franklin Station, Washington, D. C. 20044 (U. S. & C.S.A.) by Mrs. Rae D. Ehrenberg
1177	Lymburner, Richard H., 8131 Pierce Ave., Niagara Falls, N. Y. (U. S. Official Issues) by Kenneth Minuse
1178	Torres, Dr. David, 922 Washington St., Apt. 19, Cheney, Wash. 99004 (Laos, France, Japan, Spain) by Kenneth Minuse

Change of Address

1064	Markovits, Robert L., to Box 891, Middletown, N. Y. 10940
1160	Bailey, Arthur C., to 49 Hopewell Drive, Stoney Brook, N. Y. 11790
1097	Taylor, William P., to 416 S. W. Third, Richmond, Ind. 47374

Deceased

C25	Altmann, Sol.
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Enumeration of Membership

Members reported in JOURNAL No. 104	268
Gains	14
Losses	1
Net membership in this JOURNAL No. 105	281
Applications received	10
Non-member subscribers	25

Indian Designs Britain's Gandhi Stamp

The first United Kingdom postage stamp to commemorate an overseas leader and the first designed by an overseas artist is the 1s6d stamp marking Gandhi Centenary Year (October 1968-October 1969) conceived by Biman Mullick, Indian graphic designer and illustrator.

Mr. Mullick remembers Gandhi from the time when, as a little boy, he met the Mahatma. He studied literature at Calcutta University and won an award for fine art in an all-India inter-university art exhibition. He came to Britain in 1960 to study advertising design at St. Martin's School of Art. Mr. Mullick is visiting teacher in graphic design at Folkestone School of Arts and Crafts and has worked as a graphic designer in Calcutta, Geneva and London. His field of practice includes advertising design, typography, book design, packaging and book illustration.

Changes to EPS Constitution

The following amendments and additions to the Constitution of The Essay-Proof Society have been proposed by its officers for the purpose of securing tax-exempt status for the corporation and thereby the ability to render greater services to the membership and philately as a whole. Please read them and express yourself by marking the ballot enclosed with this issue and sending it to Kenneth Minuse, Secretary, 1236 Grand Concourse, New York, N.Y. 10456 before March 30, 1970.

AMENDMENTS FOR ESSAY-PROOF SOCIETY CONSTITUTION

Rewrite Article II which in its present form (by virtue of amendment approved by the Board September 21, 1957) reads as follows:

Article II

Objects

The objects of this Society shall be the promotion of collecting and study of the essays and proofs of stamps and paper money of all nations; the encouragement of research; the dissemination of literary and historical information thereon; the authorization, sponsorship of, and encouragement of exhibitions and displays thereof; the granting of honorary awards for distinguished attainments therein; the acquisition and maintenance of a library and reference material pertaining to our objects; the receiving and holding by gift, devise or purchase of same for the benefit of our members, but in no instances for pecuniary profit, and the encouragement and assistance to its members in acquiring and disposing of essays and proofs.

to read:

Article II

Objects

The Society is organized exclusively for educational purposes within the meaning of the Internal Revenue Code of 1954, Section 501(c)(3). In furtherance of the foregoing the Society shall endeavor to promote the collecting and study of the essays and proofs of stamps and paper money of all nations; the encouragement of research; the dissemination of literary and historical information thereon; the authorization, sponsorship of, and encouragement of exhibitions and displays thereof; the granting of honorary awards for distinguished attainments therein; the acquisition and maintenance of a library and reference material pertaining to our objects; the receiving and holding by gift, devise, or purchase of same for the benefit of our members, but in no instances for pecuniary profit, and the encouragement and assistance to its members in acquiring and disposing of essays and proofs.

Notwithstanding any other provision of this Constitution or of By-Laws which may be adopted, the Society shall not carry on any other activities not permitted to be carried on (a) by a corporation exempt from Federal income tax under Section 501(c)(3) of the Internal Revenue Code of 1954 (or the corresponding provision of any future United States Internal Revenue Law) or (b) by a corporation, contributions to which are deductible under Section 170(c)(2) of the Internal Revenue Code of 1954 (or the corresponding provision of any future United States Revenue Law).

Renumber the present Article VIII as Article IX and insert the following:

Article VIII

Dissolution

Upon dissolution of the Society, the Board of Directors shall, after paying or making provision for the payment of all of the liabilities of the Society, dispose of all of the assets of the Society exclusively for the purposes of the Society in such manner, or to such organization or organizations organized and operated exclusively for charitable, educational, religious or scientific purposes as shall at the time qualify as an exempt organization or organizations under Section 501(c)(3) of the Internal Revenue Code of 1954 (or the corresponding provision of any future United States Internal Revenue Law), as the Board of Directors shall determine.

Report of Auction Sales of Proofs

(Continued from Page 39)

New Brunswick

1860	5c orange (Connell) trial color small die essay	5E	57.50
1860-63	1c deep brown, small die essay	6E	57.50
	2c red, trial color small die proof (Goodall)	7TC2g	50.00
	12½c blue, trial color small die proof (Goodall)	10TC2g	50.00
	17c red, trial color small die proof (Goodall)	11TC2g	50.00
	12½c orange-yellow, trial color proof perf. & gummed	10TC6	25.00

United States

By Falk Finkelburg

Figures in () are catalog values

Robert A. Siegel, New York, N. Y. Sale of April 10, 1969

90c	sepia, trial color large die proof on India, die sunk on card	39TC1	90.00
90c	blue-green, "Aug." imperf. trial color proof on stamp paper (30.00)	62TC5	32.00
1c	red coupon essay	Braz. 63E-Bh	19.00
30c	blue & carmine, trial color plate proof on India margin block of 10 (147.50)	121TC3	260.00
30c	dull-red, Burgoyne, essay with bands of red overprinted at T & B on bond paper	Braz. 121E-Co	35.00
3c	brown, essay, vignette only, on India die sunk on card	Braz. 146E-Ca	75.00
24c	brown, large die essay, incomplete at top	Braz. 153E-Cb	80.00
90c	ultramarine, trial color large die proof die sunk on card	155TC1	95.00
1c	ultramarine, large die proof on India (190.00)	206P1	135.00
10c	brown, re-engraved small die essay with a regular small die proof for comparison	209P2	95.00
10c	brown, re-engraved large die proof on India inscribed "Duplicate Die, C-56, American Bank Note Co. N.Y." in three lines (250.00)	209P1	240.00
1c	brown, large die essay (Franklin facing right) on India, die sunk on card, signed by the engraver, Alfred Jones	Braz. 214E-Ad	140.00
30c	black, essay, vignette only	228E	210.00
2c	black, Columbian essay on card	Braz. 231E-Eb	130.00
30c	black-brown, Columbian essay on India, die sunk on card	Braz. 239E-Da	230.00
\$4	Columbian, Large die proof, die sunk on card, crimson-lake (125.00)	244P1	170.00
1c	Post Office, Franklin, die essays on proof paper, in gray-black, dull scarlet and dull blue	Braz. O47E-b	210.00
3c	Post Office, Washington, die essays on proof paper in gray- black, dull scarlet and dull blue	Braz. O49E-b	190.00
90c	Post Office, Perry, die essays on stamp paper, in gray-black, dull scarlet and dull blue	Braz. O56E-b	250.00

H. R. Harmer, Inc., New York, N. Y. Sale of April 2, 1969

1847	5c red-brown, large die proof with cross-hatching on white laid paper	(130.00) 1P1a	160.00
	10c black, large die with cross-hatching on white laid paper	(110.00) 2Pa	150.00
1851	3c blue (Franklin) die essay on bond paper	Braz. 11E-Cb	28.00
	3c black, (Washington) engraved essay on India, die sunk on card	Braz. 11E-Da	52.50
	3c green, re-engraved die essay on India, die sunk on card	Braz. 11E-Ka	77.50
1875	reprints of 1857-60 plate proofs on card, set of margin strips of four, 5c, 24c, 30c, 90c, with imprint and plate numbers (280.00)	40-47P4	300.00

1861	1c-90c 21 diff. die essays, mostly die sunk on various papers Braz. betw. 55E-Aa and 60E-Ah	270.00
	1c indigo, plate proof on India(45.00) 55P3	67.50
	10c black, trial color large die proof on card with "National Bank Note Co" imprint and No. 443(135.00) 58TC1	135.00
	The following seven lots are all large die proofs on India on large card overprinted "SPECIMEN." The cards are in- scribed "Specimen Postage Stamps from The National Bank Note Co., No. 1 Wall Street, New York" at bottom in various colors	
	1c blue, Specimen in black, inscription in light brown63P1s	180.00
	3c rose, Specimen in blue, inscription in blue64P1s	250.00
	10c green, Specimen in black, inscription in light brown68P1s	260.00
	12c black, Specimen in orange, inscription in orange69P1s	190.00
	30c orange, Specimen in grayish-black, inscription in grayish-black 71P1s	250.00
1861-62	2c black, Specimen in light red, inscription in light red73P1s	950.00
	15c black, Specimen in rose, inscription in rose77P1s	525.00
1869	3c sepia, small numerals large die essay on India, die sunk on cardBraz. 114E-Cc	500.00
	10c black-brown, small numerals large die essay on India, die sunk on card, with imprintBraz. 116E-De	230.00
	30c blue, imperf. sheet marginal R, plate essay on bond paper Braz. 121E-Ck	75.00
	30c black, plate essay on salmon-red paperBraz. 121E-Ck	30.00
	10c yellow, plate proof on card(18.50) 116P4	40.00
	12c green, large die proof on India die sunk on card (300.00) 117P1	300.00
	12c green, plate proof on card(25.00) 117P4	47.00
	30c blue & carmine, plate proof on India, block of 4 (60.00) 121P3	70.00
1870	1c black, (Franklin facing right) die essay on ivory paper Braz. 145E-Bf	115.00
	6c black, bust of Lincoln and frame line only, large die proof on India, die sunk on card signed by the engraver Braz. 148E-Ba	115.00
1873	5c vermilion, 5c blue plate proofs on card, strips of seven with imprint and plate numbers at bottom ..(33.00) 178, 179P4	36.00
1877	3c black, die essay on chalky paperBraz. 184E-Hc	34.00
	3c vermilion, plate essay on cardBraz. 184E-Hc	47.50
1881-82	1c blue, large die proof on India, die sunk on card with imprint at bottom(190.00) 206P1	130.00
1935	25c blue, unfinished die proof in issued color die sunk on card. In- scribed in pencil msC2OE	775.00
	"O K/F. D. R."	
1939	30c dull blue, (Trans-Atlantic Issue) small die proof on yellowish wove paper(300.00) C24P2	700.00
1908	10c Special Delivery essay (cents different from adopted design) greenish-blue woodblock of entire designBraz. E7E-D	200.00

Herman Herst, Jr., Shrub Oak, N. Y. Sale of May 14, 1969

5c, 10c 1847 reprints, card proofs(50.00) 3P, 4P4	65.00
5c 1847 reprints, card proofs(25.00) 3P4	32.00
1c-90c reprint card proofs(64.50) 41-47P4	66.00
1c, 10c, 12c, 24c, 30c, 90c and 5c card proofs(26.25) 63-76P4	22.00
10c, 2c, 15c (1861), 6c, 10c, 15c (1869) card proofs (27.00) 68, 73, 77, 115, 116, 117P4	32.00
2c black, 3c scarlet, 15c Lincoln card proofs (22.50) 73, 74, 77P4	27.00
3c music box grill, mint, perfs cnt at right79E	32.50
3c Z grill, beautiful mint copy85CP4	42.00
1c-90c 13 card proofs(38.50) 205, 211, 213, 218P4	46.00
1c-90c 11 card proofs(42.75) 219-229P4	52.00
1c-90c 10 card proofs(34.75) 219-229P4	26.00
\$4 crimson lake card proof(32.50) 224P4	35.00
\$5 black, card proof(40.00) 224P4	46.00
Complete set (94) Departments on card ..(93.05) O1-O93P4	135.00
1c-90c Interior Dept. on India(33.00) O15-O24P3	30.00
1c-90c Justice Dept. on India(14.25) O25-O34P3	20.00
1c-90c State Dept. on India, pairs(39.50) O57-O67P3	32.00
1c-90c Treasury Dept. on India, pairs(32.25) O72-O82P3	30.00
1875 Newspaper card proofs(32.50) PR5-32P4	30.00

Harmer, Rooke & Co., Inc., New York, N. Y. Sale of June 3, 1969

	3c imprint block of 10	Braz. 65	64.00
1861-66	2c-10c 13 essays, some with defects	Braz. between 73E-76aEc	67.50
1869	2c (2) blue and orange-brown, 3c deep blue, grilled and perf.		
		Braz. 113E-De, 114E-Ch	21.00
1879	3c blue-green, coupon block of 6 gummed and perf.	Braz. 184E-Ec	52.00

Vahan Mozian, Inc., New York, N. Y. Sale June 17-20, 1969**Essays**

1869	four varieties small numerals	113E, 114E, 117E	31.00
	1c small numerals two colors in singles and one pair	Braz. 112E-De	
	one single	Braz. 112E-Dd	28.00
	2c four different color small numerals	Braz. 113E-De	26.00
	2c violet, small numerals, block of 4	Braz. 113E-De	26.00
	2c blue, small numerals, block of 4	Braz. 113E-De	25.00
	5c red-brown, small numerals, imperf.	Braz. 115aE-Fe	32.00
	5c red-brown, small numerals, block of 4	Braz. 115aE-Fe	56.00
	24c black, on salmon paper	Braz. 120E-Cc	34.00
	24c orange-buff on tinted paper	Braz. 120E-Cd	36.00
	24c orange-buff on tinted paper, block of 4	Braz. 120E-Cd	70.00
	30c black, on salmon paper, block of 4	Braz. 121E-Ck	120.00
	30c black, on greenish paper, horiz. pair	Braz. 121E-Ck	75.00
	30c black, on pink paper, horiz. pair	Braz. 121E-Ck	72.50
	30c black, on bond paper with bands of red at top & bottom		
		Braz. 121E-Co	38.00
	30c same as last but block of 4	Braz. 121E-Co	130.00
	90c dull violet & black, block of 4	Braz. 122E-Cc	160.00
	90c blue & black, block of 4	Braz. 122E-Cc	180.00

Proofs

1869	90c carmine & black strip of 4 on card	(140.00) 122P4	125.00
1870-71	1c-90c set on India	(47-50) 145-153P3	42.00
1861	1c green, trial color plate proof, block of 4	(20.00) 63TC3	21.00

Harmer, Rooke & Co., Inc., New York, N. Y. Sale of June 24, 1969

1861	3c red-violet essay, block of 4 with coupons	Braz. 63E-B	75.00
1922-25	½c olive-green, large die proof	(125.00) 551P1	105.00
	5c blue, large die proof	(100.00) 557P1	130.00
	6c orange, large die proof	(100.00) 558P1	140.00
	8c olive-green, large die proof	(125.00) 560P1	135.00
	12c brown-violet, large die proof	(100.00) 564P1	125.00
1932	2c carmine-rose, large die proof	(300.00) 707P1	230.00

H. R. Harmer, Inc., New York, N. Y. Sale of July 8-9, 1969

1847	5c red-brown, large die proof on pink bond paper with cross-hatching in margin	(125.00)	80.00
	10c black, large die proof on bond paper with cross-hatching in margin	(125.00)	150.00
	15c top imprint block of 12	(105.00) 77R3	105.00
	15c imprint block of 18 with plate No. 41 at bottom	(374.00) 77R3	270.00
	24c lilac, large die proof on India die sunk on card ..	(90.00) 78P1	200.00
	24c gray-lilac, large die proof	(90.00) 78P1	160.00
1869	6c ultramarine, large die proof on India, die sunk on card, with "National Bank Note Co." imprint	(300.00) 115P1	280.00
	12c green, same as last, but 12c value	(300.00) 117P1	250.00
1870-71	6c carmine, plate proof on India, block of 12 with imprint and No. 26	(175.00) 148P3	135.00
1873	6c the five different trial color small die proofs ..	(135.00) 159TC2	130.00
	12c blackish-violet, small die proof on yellowish wove paper		
		(90.00) 162P2a	135.00
1883-88	2c-90c plate proofs on card, eight different ..	(25.75) 210-218P4	25.00
1890	2c lake, large die proof on India	(75.00) 219P1	60.00
1890-93	1c-90c set except for the lake shade, large die proofs on India, die sunk on card with "American Bank Note Co." imprint		
		(630.00) 219-229P1	675.00

	6c brown-red, plate proof on India, block of 12 (6x2) with imprint at bottom and Plate No. 23	(175.00) 224P3	360.00
1894	8c violet-brown, large die proof on India die sunk on card	(20.00) 257P1	26.00
1901	1c-10c Pan-American set, large die proofs on India, die sunk on card, some stains	(330.00) 294-299P1	410.00
1902-03	8c black-violet, large die proof on India die sunk on card	(250.00) 306P1	260.00
1904	Louisiana Purchase Exposition		
	1c green, large die proof on India, die sunk on card (250.00)	323P1	135.00
	3c violet, large die proof on India, die sunk on card (250.00)	325P1	160.00
	5c dark blue, large die proof on India, die sunk on card	(250.00) 326P1	135.00
1908-09	1c-\$1 set small die proofs on yellowish wove paper, all more or less stained	(1200.00) 331-341P2a	2000.00
	3c-\$1 large die proofs on India, die sunk on card, a few stains	(1850.00) 333-342P1	700.00
1922-24	4c yellow-brown, large die proof on India, die sunk on card, with approval and signed by Postmaster General	(100.00) 556P1	160.00
	12c claret-brown, large die proof on India, die sunk on card, with approval and signed by Postmaster General (100.00)	564P1	170.00
1929	4c brown, (Taft) large die proof on India die sunk on card	(200.00) 685P1	180.00

Albert Decaris, the noted French stamp designer-engraver, has illustrated the three-volume de luxe edition of Plutarch's Lives just published by Editions Club de Louvre, rue Fortuny, Paris. His illustrations, like many of his stamps tend to give a symbolic representation rather than a strictly realistic one. A reviewer in *Figaro* notes that this neo-classic taste of Decaris to avoid an antiquarian exactitude suits the timeless spirit of Plutarch.

—*France and Colonies Philatelist*



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to paraphrase the old adage...

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In 1967, our auctions included proofs and essays which sold for an aggregate figure of \$18,500. This figure will certainly be topped in 1970.

We don't want to suggest that you cannot collect essays and proofs without following the actions, either ours, or those of our good friends, the New York licensed auctioneers. But as long as your task can be made just that much easier, don't you agree that it would be wise to seek your needs where you can find them?

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In order to meet the many requests we have received for Billig Volume 5 and to enable collectors to obtain the complete set of Billig Handbooks we have reprinted a limited edition of the book.

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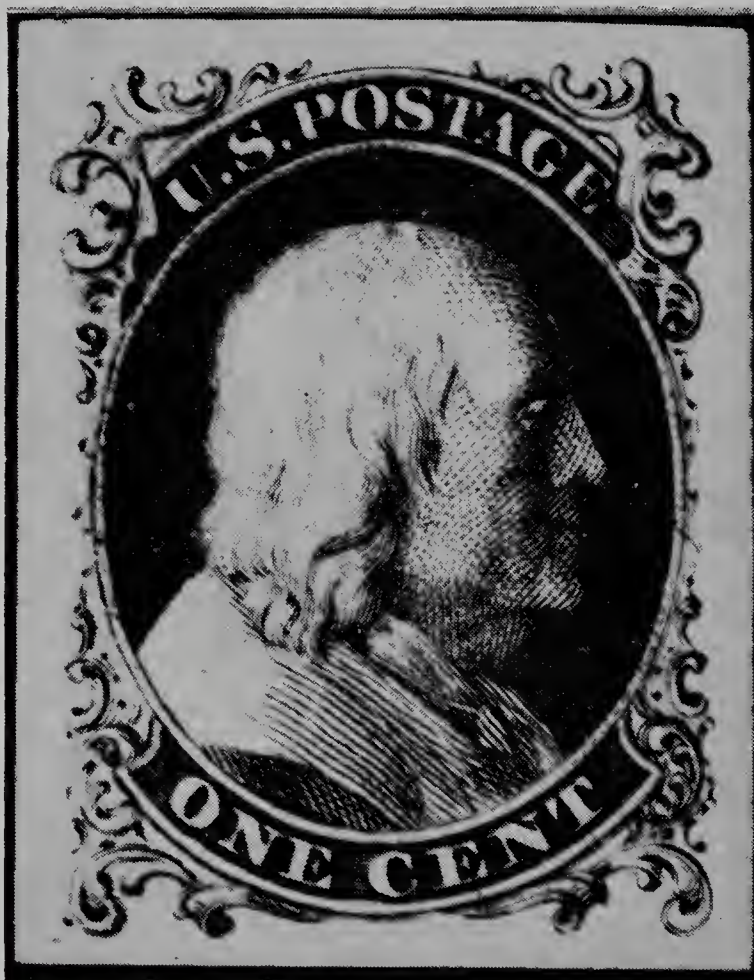
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